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By Jackie Robinson

JUNE 1948 25c



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LETTERS AND PICTURES

SEX EDUCATION

This is to commend you for the splendid article, "What To Teach Youngsters About Sex," by executive editor Ben Burns, in the April issue of EBONY. The article was timely, pointed, and practical. It was expertly written.

I read it to my classes in Citizenship here at the institution, and in the subsequent open forum it was found that the article had been received with tremendous interest. It was surprising to find that the reading of it had not aroused libidinous nor repulsive emotions in my students, but had really activated sensible thoughts on what they should teach their youngsters about Sex. And such an article is immensely helpful to men immured in correctional institutions, many of them confined for having committed sex crimes out of frustrated ideas of sex received in childhood.

Personally, I find your magazine greatly enlightening and especially educational in articles like that of Mr. Burns.

CHARLES W. HAMMOND
Civilian Instructor on Citizenship,
State Prison of Southern Michigan,
Jackson, Mich.

Commendations on your excellent article, "What to Teach Youngsters About Sex." For coherence and genuine sincerity, it is one of the best I have read.

Frank sex education would cure many of America's social ills.

GIRARD T. BRYANT
Vice-Principal,
Lincoln High School
and Junior College,
Kansas City, Mo.

Let me commend you for your April issue of EBONY. I have never before read anything more interesting than your article on parents teaching their children the truth about sex.

Perhaps if they taught their children the truth about the facts of life, there wouldn't be so many young girls getting in trouble. I hope parents read your article and follow its example.

JOSEPH KIRKPATRICK,
New York, N. Y.

Your cover for April was wonderful. It was a typical picture of teen-agers. I am a high school girl, 15 years old, and I appreciated your article on "What to Teach Youngsters About Sex." I think it was very good. Every true parent should realize the value of sex education.

CORRIE L. HALL,
Rockmark, Ga.

I was interested in your sex education piece in the April issue, first, because I have two children of my own, and, second, because I attended Francis W. Parker School in Chicago for ten years. You are right: It is one of the most progressive schools in the country, and, to my mind, probably the best. But I believe, too, that you have inadvertently impressed your readers falsely about it in one respect.

Parker, I suppose, does answer sex and other questions honestly. But it does not create situations which automatically bring forth such questions; and it does not put any emphasis on sex *per se*. I admit that it may have changed since I graduated in 1935, but I have been rather close to its former principal, Flora J. Cooke, since then, and I believe it is now as it was in my time: an open-minded school where a child can develop as he feels inclined, an institution which is so fascinating to a child



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LETTERS

Continued

that he does not want to leave it when darkness falls, a place which manages to prepare a child for all the eventualities of adult living. But NOT a school where sex is of paramount importance, which has a "policy" about sex, which expects its teachers to instruct their pupils about the subject.

When questions are asked, I suppose Parker answers them better than anyone else. But there are too many other things to do there for anyone to keep his mind on that subject alone for very long. And, unfortunately, your piece makes it sound as if Parker were going out of its way to put the facts into the brains of kids much too young to understand them.

Otherwise—more power to you!

KATE HOLLIDAY
Los Angeles, Calif.

Young and old alike are certain to profit from "What to Teach Youngsters About Sex." (EBONY, April)

Writer Ben Burns deserves loud plaudits for journalism at its sensible best. More such articles, coupled with recommended reading, would do much to educate backward, unmindful parents to a problem that is rapidly making dangerous inroads toward the moral foundation upon which wholesome family life is built!

EARL BOWEN ROBINSON,
Chicago, Ill.

DO-GOODERS

Our office subscribes to EBONY which we find is one of the better publications by and about Negroes and useful in our work. There have been many times when we were impressed with the good things in EBONY and should have written to tell you we liked them. We regret that our first communication to you is a critical one but we can't let your editorial in the March issue pass. We challenge your treatment of the report of the President's Committee on Civil Rights entitled "Do Do-Gooders Do Good?" That kind of criticism is as dangerous as reaction.

You missed the point completely when you talk about the report as another study of the "Negro problem." The report is not a study of Negroes or of the Negro problem. It does not purport to be a sociological treatise. It has not been done by professional race relations experts or professional sociologists. It is an examination of what is wrong in the United States. It studies white people much more than it does Negroes. It doesn't just point up what is wrong. It outlines a positive and aggressive program of action to right wrongs.

The report has been followed up with a concrete program of legislative proposals. A lot of those people you call "Do-Gooders" are working night and day to get support for that program of action.

Your editorial will be used by the anti-forces, by those who wish to perpetuate discrimination and segregation, to discourage those who work for progress. They will say, "See, even EBONY magazine published by and about Negroes which itself decries these social ills, says that the report of the President's Committee is nothing more than a bulky volume of high-sounding words." If the program outlined by President Truman is defeated, part of the credit will go to you.

The editorial is out of keeping with the usual standards and dignity of EBONY Magazine.

GEORGE SCHERMER
Director,
City of Detroit
Interracial Committee,
Detroit, Mich.

As a long time subscriber to your attractive magazine, I have especially enjoyed the editorials, which, up to the March issue, I have considered to be eminently fair and restrained.

But it seems to me that this last



"Mmm, Daddy! Now that's art!"

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LETTERS

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editorial, questioning, as it does, the integrity of several prominent citizens who have identified themselves with certain forward-looking movements designed to promote an honest, democratic, non-segregated American society is very unfair because the editor implies that these men have vastly greater powers than they actually possess.

This editorial takes to task one Catholic bishop and one Episcopal bishop and suggests that they both are probably hypocrites because some Catholics and Episcopalians—both clergy and laymen—persist in their bigoted ways. What fairness is there in making one liberal Catholic bishop a target for criticism when the head of the Roman Catholic Church himself, in spite of his great efforts, has made but slow progress against this entrenched evil?

As for the president of the General Electric Company, I am pretty sure that if your editor had ever heard Mr. Wilson speak on this subject he would believe in his sincerity. Certainly he does not have dictatorial powers in his company. While he may not seem to try to do what you and I may think we would do if we stood in his shoes, I believe that he has, in addition to his obvious good will, great courage, and that whatever faults are holding him back are faults of judgment.

I was astonished by the reference to the University of Chicago as an institution that exerts a reactionary influence on race relations in your community. If I may make here, what I feel may be a constructive suggestion, I would urge your organization to secure some solid evidence of this and present it to Mr. John D. Rockefeller, Jr., who I know would deplore it and who I think would be in a position to do something about it.

HENRY C. PATTERSON

Philadelphia, Pa.

I can no longer restrain myself from singing aloud the praises of EBONY!

Your March issue, and especially the editorial, "Do Do-Gooders Do Good?" revealed so much which needs to be told.

LEIGHLA WHIPPER

New York, N. Y.

OLYMPIC PROSPECTS

Congratulations to EBONY for the excellent article on the outstanding Olympic prospects for 1948. It was, as are all your articles, well presented, well written and very timely.

However, I would like to call your attention to an error in the part about Jesse Owens. In one of the photos, Jesse is poised for a start with his coach, who is referred to by the author as "Cleveland East Technical High coach." This is not at all true for the gentleman with Owens is none other than Charles Riley, not East Tech's coach but Fairmount Jr. High's coach, the man who is generally credited with having "discovered" Jesse.

RODNEY W. LINTHICOME

Cleveland, O.

ON A FLORIDA BUS

The past hour or so was spent by me reading through the February 1948 issue of EBONY. I have, in the past, read about seven or eight different issues of same.

Am living at present in Florida. I read the issue on a public bus (full of whites), but I assure you that the "peculiar" looks on some of the faces of the "superior" whites did not disturb me one bit.

My life has been full of physical and mental difficulties and, therefore, I can fully appreciate the feelings of a group of people who must fight twice as hard to get half as far. Am of the white race but not always proud of it.

BERNARD GOLDBERG

Miami, Fla.

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CONTENTS

THE ARMY

Paratroops 11
Crack colored battalion is geared for blitz warfare from the air

SPORTS

What's Wrong With Negro Baseball By Jackie Robinson ... 16
Dodger star finds colored leagues could use bigtime discipline
My Own Story 19
Jackie Robinson's new book relates Jim Crow incidents in big leagues

BUSINESS

Lobsterman 25
Bay State fisherman catches crustaceans for millionaires
New Hair Culture Discovery 58
Mexican chemist claims new process to straighten Negro hair

WOMEN

Film Formula For Glamour 30
Film starlet Jeni LeGon has some tips on how to keep in shape
African Influence On Fashions 48
Dark Continent offers inspiration to best style designers

EMPLOYMENT

Nursemaid To The Quadruplets 36
Taking care of four Fultz youngsters is 24-hour-a-day job
Coal Mining 39
Negro miners find unusual equality in underground jobs

EDUCATION

Summer Schooldays For Vets 53
Ex-GIs anxious to rush through harrowing college life of today

ENTERTAINMENT

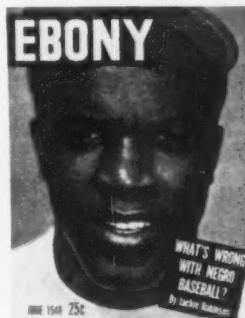
Toni Harper 60
Her Mother Goose with riffs is newest Hollywood rage

DEPARTMENTS

Letters And Pictures 4
Date With A Dish: Date With A Cook Book 44
Photo-Editorial: When Bouquets Are Brickbats 46

COVER

Jackie Robinson is surprisingly camera-shy for a celebrity who has been seeing his picture in the nation's newspapers for more than ten years. Now one of Negro America's top names, he still steers clear of cameras except when he's being "shot" in action on the baseball field. But for a straight portrait he's a tough hombre for a photog. Larry Barbier finally got the beautiful kodachrome on this month's cover after several other photogs flopped in the attempt. EBONY also pinned down Jackie's by-line on the sensational article on Page 16, a piece that should have repercussions on the colored baseball world.



EBONY PICTURES

The following is a page-by-page listing of the sources of the photos in this issue. Where several sources are credited, the listing is from left to right, top to bottom:

- | | | |
|--|---|--|
| 11 TO 14—DEPARTMENT OF THE ARMY | 24—LARRY BARBIER | 50—AMERICAN MUSEUM OF NATURAL HISTORY, DORIAN LEIGH—S.S., HOWARD TRESSES |
| 16—ACME, INTERNATIONAL NEWS PHOTO | 25 TO 29—WERNER WOLFF—S.S. | 51—STEPHEN DEUTCH, AMERICAN MUSEUM OF NATURAL HISTORY, HOWARD TRESSES |
| 17—INTERNATIONAL NEWS PHOTO, ACME | 30—METRO-GOLDWYN-MAYER, LARRY BARBIER | 53 TO 59—GRIFFITH DAVIS |
| 19—LARRY BARBIER, CRITERION PHOTOGRAPH | 32, 33—LARRY BARBIER | 60 TO 65—COLUMBIA RECORDS |
| 20—ACME, INTERNATIONAL NEWS PHOTO | 36 TO 38—GRIFFITH DAVIS | |
| 21—U. S. ARMY, INTERNATIONAL NEWS, K.C. MONARCHS, ACME | 39 TO 43—RICHARD SAUNDERS—S.S. | |
| | 48—STEPHEN DEUTCH | |
| | 49—AMERICAN MUSEUM OF NATURAL HISTORY, GEORGE KARGER—P. | |

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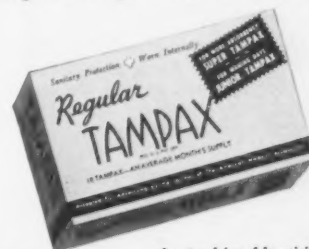


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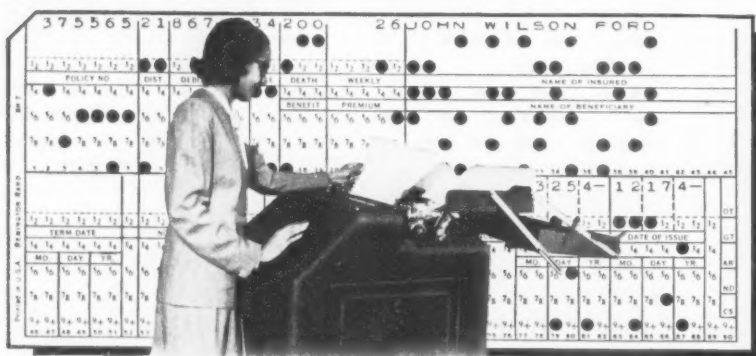
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boost lineage to a new peak of 20,060, an
increase of 1,000 agate lines over the
highest total published in past months.
It has also brought a number of top-
nationally-known products into EBONY's
pages for the first time. Additions in the
past six issues includes names such as
Pepsi-Cola, Colgate's Beech-Nut, Old
Gold, Seagram's, Remington-Rand, Roma
Wines and Schenley's.

Despite the addition of 16 pages to the
magazine, lack of space in this June issue
has meant the omission of five pages of
ads (current rate: \$1,000 per page). We
could have included them by cutting into
editorial space but we have set a rigid
limit on advertising because we want to
maintain the high editorial standards
and the expansive coverage of each issue.
Until the printing and paper situation
eases a bit more, we will not be able to
add more pages. But you can't stop us
from drawing up blueprints.

Much of the success of EBONY's ad-
vertising campaign belongs to you read-
ers, who have proven to advertisers that
you are a devoted and steadfast as well
as intelligently-spending audience. Many
products have reported phenomenal sales
increases as a result of their EBONY ad-
vertising.

As part of the effort to bring you a
bigger, better magazine, EBONY is plan-
ning future expansion which will entail
opening up more advertising space as
well as additional editorial content. In-
cluded in these plans is an extensive
readership survey to furnish advertisers
with detailed, complete information on
the composition of the EBONY audience
—what they do for a living, how much
they earn a year, what products they buy,
how many own their own homes, etc. In
coming weeks a selected number of read-
ers will be receiving questionnaires from
our office asking for this information.
The editors of EBONY would like to
solicit the same cooperation from readers
in answering these inquiries as we have
received in the past on other projects.
Your aid in this survey will mean a bet-
ter magazine for you in the future.

Speaking of the future, the July issue
holds great promise in a number of top-
notch feature stories like "How A Lady
Lifeguard Handles Beach Wolves" (see
above) and "Vacationing in Haiti." Count
among stories you won't want to miss a
piece on the Negro entertainment boom
in Europe and a fashion yarn on a West
Coast interracial modeling school.

Relieve Constipation Pleasantly!

Millions like and trust
the "Happy Medium" Laxative

Taking a laxative can really be a
pleasant experience. Prove it to
yourself! Try Ex-Lax... the deli-
cious chocolate laxative. It's both
pleasant-tasting and easy-acting.

Ex-Lax gets results gently,
yet thoroughly. It is biologically
tested for effective action. Ex-Lax
is not too strong, not too weak, it's
the "Happy Medium" Laxative.

You will like this dependable
laxative that many doctors use in
their practice.

Ex-Lax is America's largest-
selling laxative—the favorite of
young and old. Still only 10¢ a box.
Economy size, 25¢.

When Nature "forgets"...remember

EX-LAX

THE CHOCOLATED LAXATIVE

ENDS GRAY HAIR WORRIES IN 5 SECONDS



Quick, easy Tintz Touch-up
Pencil colors gray, faded hair
at roots, parting, temples.
Like lipstick. In metal case.
Won't rub off, but washes
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designing for yourself, family
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Now, it's possible for those with
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Experienced Teachers Train You
The N.S.D.D. "Learn-by-doing"
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Experience in dressmaking, sewing or
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lowing particulars.

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Address
City Zone State



Heavily-armed, hard-hitting Negro paratroopers fill the air after dropping from C-47's over Fort Bragg. Air infantrymen "hit the silk" at low altitudes (300 to 400 feet). Total of 32 men are loaded in each "Flying Boxcar" (below). They wear special slot chutes which enable them to guide descent and make landings in given spot.

PARATROOPS

Skyborne GIs are toughest and proudest in the Army

WITH WAR CLOUDS ominously gathering around the world, the United States was taking inventory of its military might and the status of the Negro soldier became a major government headache once again.

Despite some minor reforms in the postwar army, basically it still operated on a segregated pattern with enforced quotas for colored GIs. Could democratic U. S. with its undemocratic Jim Crow Army units face up to its avowed foe, Russia, whose propagandists claim it observes no racial lines? This was the urgent high priority question that confronted military men. Part of their reply was being furnished down at North Carolina's Fort Bragg, where a top-level experiment with skyborne doughboys—the vaunted paratroopers—was proving that

integrating Negroes into white outfits in observance of the much-publicized but little-observed Gillem Plan would not cause a GI Civil War.

In what is perhaps one of the Army's key branches for any future jet-atomic war, the proud, 800-strong all-Negro 3rd Battalion of winged men in khaki was soldiering along with cocksure white jump troops in the heart of Dixie. These trigger-sharp colored youths have won warm admiration for their daring and demonstrated their capacity to fight alongside the ribbon-wearing warriors of the famed 82nd Division—most decorated in World War II. As one white Georgia sergeant put it: "I hate to admit it—but dog-goned if they're not sharper than some of our white battalions."





Plans for mass jump are discussed by officers over relief map in headquarters. Commanding officer of 3rd Battalion is Captain Joseph Gates (center). He is a former National Guard officer who served in the Pacific for 42 months.



Equipment is inspected by officers before loading on plane. Chutes are usually packed by special riggers although each paratrooper gets packing training. Any rigger may be asked by a paratrooper to jump in one of the chutes he has packed.

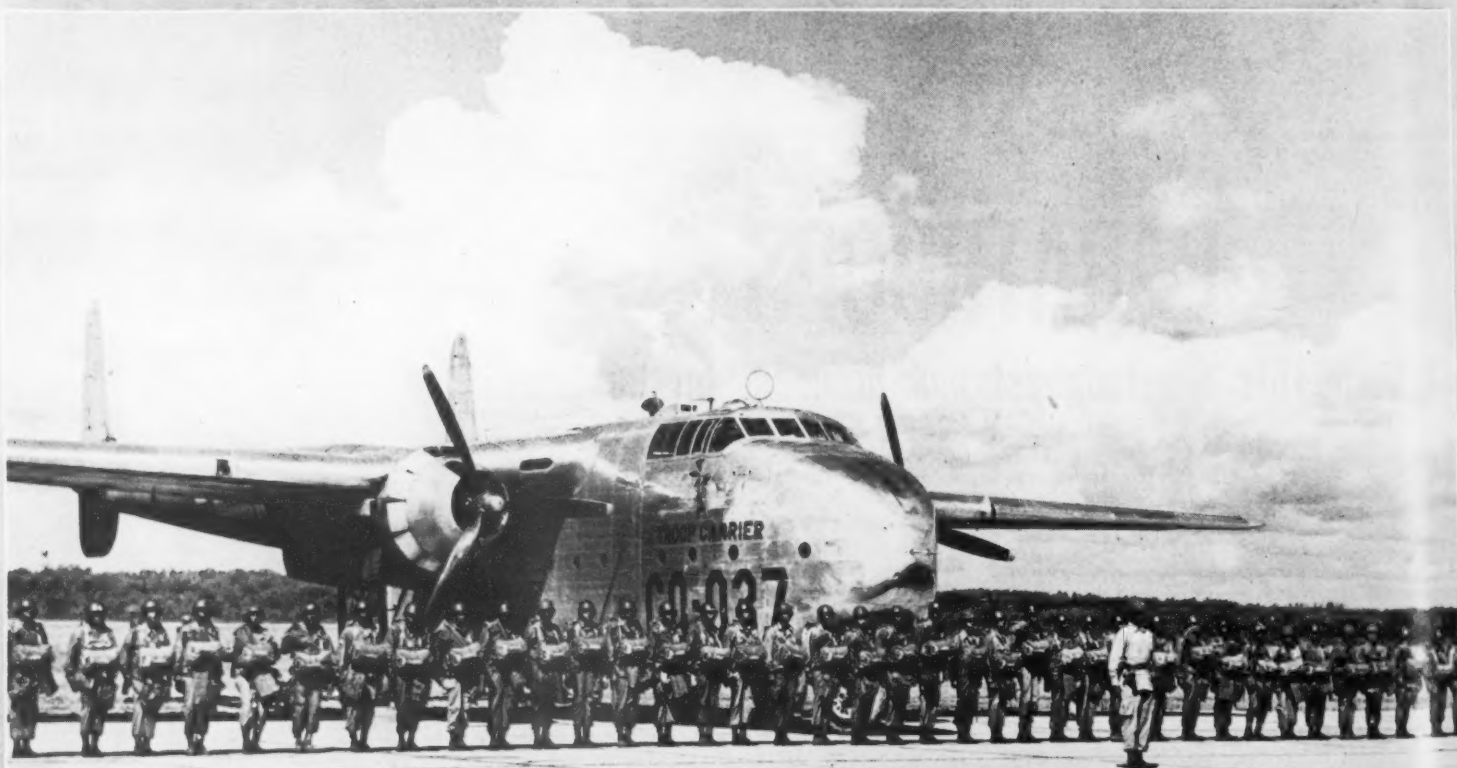
CRACK 3RD BATTALION WINS

NEGRO STRENGTH of the U. S. Army today is roughly 60,000 officers and enlisted men, or ten per cent of the total (nearly 32,000 are assigned to duty overseas). Virtually all of these colored GIs are serving in segregated units despite strenuous campaigns to crack Jim Crow. But a preliminary step towards the end of the Army's color line has been taken in the new policy of integrating all-Negro units into interracial divisions. Typical are the colored officers and men of the 3rd Battalion, which is an integral part of the 505th Airborne Regiment of the 82nd All-American Division.

These 800-odd paratroopers are puncturing the conservative view-ers-with-alarm still holding forth in Washington against any but menial duty for colored troops. They are graphic proof of the soundness of the Gillem Report recommendation for better utilization of



Marching out onto airfield prior to loading, troopers keep smart lines. As the 555th, paratroops marched in Army Day parades in Chicago and New York in 1946 and 1947. They were in New York Victory Parade with 82nd Division.



Lined up in front of "Flying Boxcar" is light machine gun platoon which makes comfortable passenger list for big plane. Paratroops insist jumping is as safe as ground training, cite figures showing only one death in training in 1946 for battalion. Quartermaster unit at Fort Benning lost 16 men in same period.

RESPECT OF WHITE BUDDIES

Negro manpower. Formerly the 555th (nicknamed "Triple Nickel") Battalion, which fought forest fires and hunted Japanese balloon bombs in Oregon, these paratroopers are grade A troops whose average intelligence rating is higher than army standards. All their officers are university graduates and four are among the total of 98 Negroes who hold Regular Army commissions.

The scrappy 3rd Battalion has fitted in beautifully with the historic traditions of the 82nd, which won 3,747 combat medals in the war. Their Southern-born white buddies in the division have come to respect their qualities as real fighters. They are the cream of the combat crop, hand-picked for their stamina, agility and intelligence and survivors of gruelling training that eliminates most candidates for the paratroopers. As an argument for the end of Army Jim Crow or as spunky, never-say-die fighters, they are unbeatable.



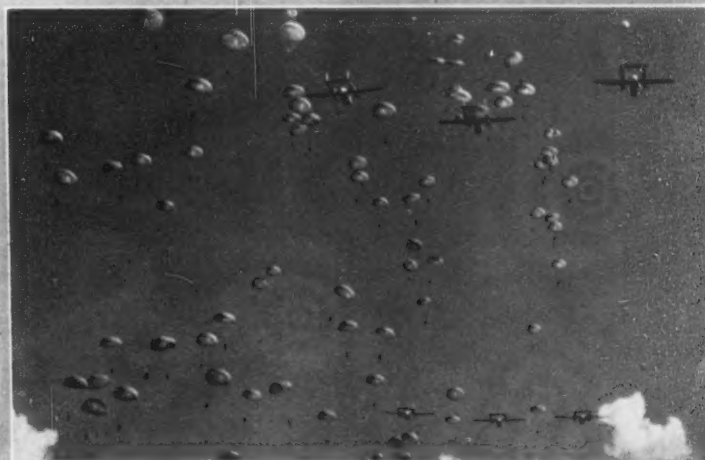
Loading into plane, paratroopers carry so much equipment that they get help from Cpl. Grover W. Reilly. During the war members of the 555th were selected to make pre-combat tests of airborne equipment at Chico, California.



Discussing form of jumpers are Major General James M. Gavin, youngest general officer in the ground forces, and 1st Lt. Roger S. Walden. Most recent maneuvers of the battalion were for six weeks at Camp Campbell in Kentucky.



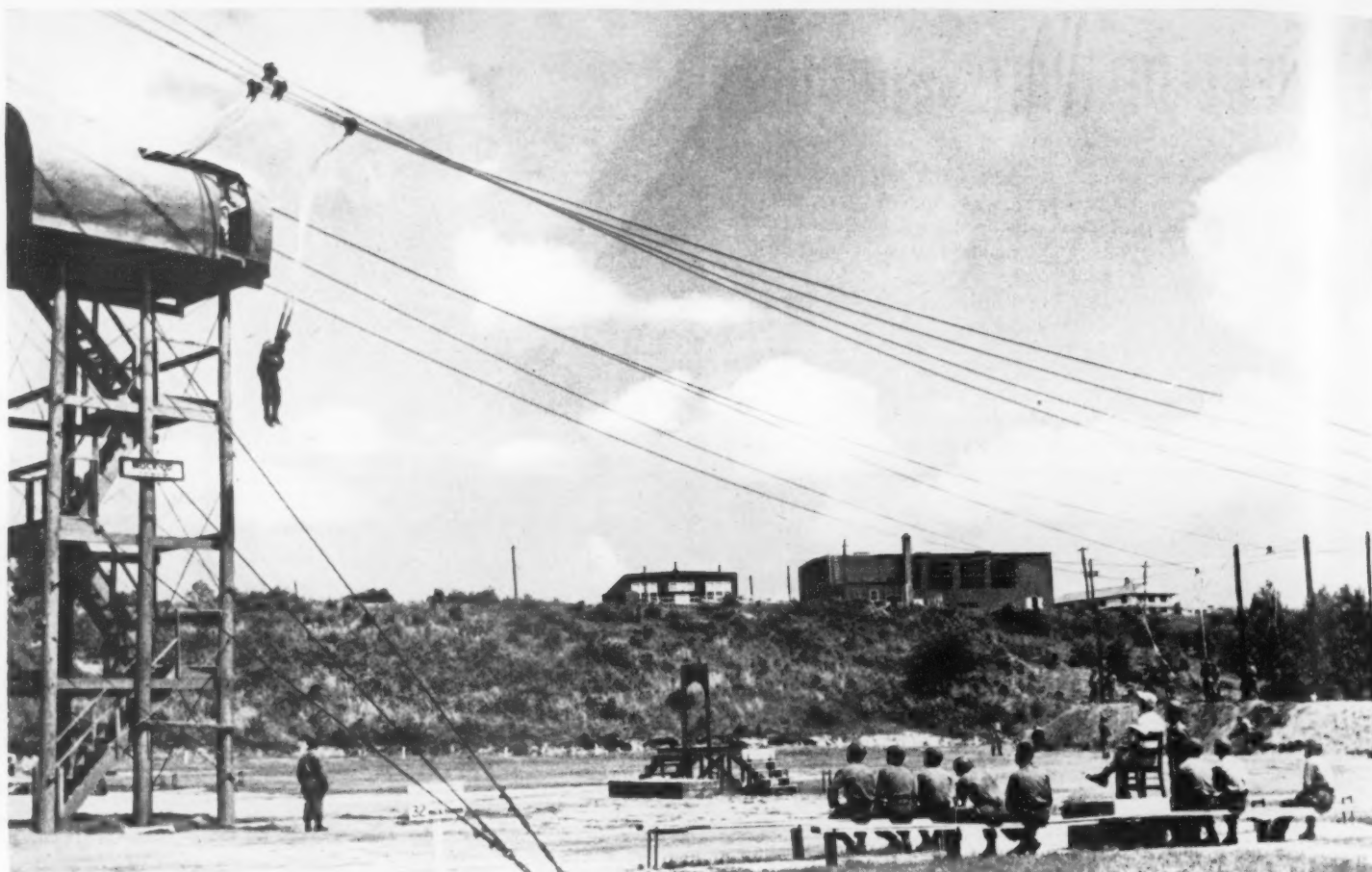
Inspection before takeoff is made by Egyptian Army's Chief of Staff. During "Operation Combine" at Fort Benning last Fall, the outfit won high praise from high ranking U.S. and foreign officers for jumping ability.



Air is filled with parachutes after mass jump. Recently paratrooper drifted over another's chute. He fell on top of it, rolled off the side and grabbed for the suspension lines. Two men held each other and drifted to earth.



Perfect landing technique is demonstrated by commanding officer Gates. When 3rd Battalion was known as 555th and fought Oregon forest fires, they had a 10 per cent casualty rate. Two were hanged by chute straps on landing in pine trees.



Jumping from mock-up 34-foot tower at Fort Benning, Georgia, is part of early paratroop training. Enlistees also learn how to load and unload gliders, how to land properly and how to pack a parachute. Last training before first jump from plane is taken on 250-foot tower. Paratroops get \$50 month bonus, train in mixed classes at Benning.



Super-Trooper is Pfc. Chester W. Oden of St. Paul, only man in the history of airborne training to get a perfect score of 500 in physical fitness test.



Congratulations are offered Pfc. Oden on attaining perfect score. Oden was a four-letter man at Father Flanagan's Boy's Town, entering army in February, 1947.

NEGRO IS FIRST PARATROOPER TO ATTAIN PERFECT SCORE IN STIFF PHYSICAL TEST

BEHIND those picture-book jumps of paratroopers is the story of rough, almost-inhuman training that every man in the 3rd Battalion of "Winged Panthers" had to hurdle. Every one is a volunteer. The two-week preliminary drill is an agonizing experience that includes two-hour daily runs (with men falling out on all sides) topped off by gruelling calisthenics.

All aspirants for paratroops must pass a test that includes 54 push-up, 75 squat jumps, 20 pull-ups and 79 sit-ups in a space of two minutes. They must also run a 300-yard shuttle course in 44 seconds.

After initial hardening comes six weeks of jump training from high towers before the final big moment of the first leap from a plane. Ivan E. Cordell, of the 3rd, describes it in these words: "Sure, I was afraid. I could see the ground, the house and trees beneath us. That was when a million little bugs started to run all through me. With the number one man gone, I was left standing in the door and I could feel the blast from the motors. The roar was so loud I couldn't hear the jump-master when he said, 'Go!' My mind was a complete blank until I felt the shock from the opening of the chute, which almost tore my head from my shoulders. Then I looked up into the chute to make sure there were no holes in it. That was one chute that looked beautiful to me, just to see it over my head. After I finally landed on the ground, I got scared again and sweat began rolling off me by the buckets. But the next jump was easier and they've been okay after that."

But another battalion vet of 23 jumps insists: "Most paratroops will tell you they are not afraid to jump. But they won't tell that to another paratrooper because it's a lie. You can make 50 jumps and on every one of them you will get that funny feeling as soon as you stand in the door."

To keep in rugged shape for jumps, paratroops daily take two-hour calisthenics sessions. And jumps come quite often. During its Oregon forest fire operation, the 555th made a total of 150-odd leaps. Every paratroop unit in the army went overseas during the war except the 555th. Although it passed the grade, the Negro battalion was detoured to fire fighting. Many of the men in the outfit were so disappointed that they quit in order to get into other branches of service that would give them a crack at overseas combat.

After V-Day a number of these men returned to the unit and they were joined by other fighting vets who wanted to stay in the army. Newcomers, too, have added to the 3rd Battalion's honors, men like six-footer Chester W. Oden, the first man (Negro or white) to pass through the body-jarring physical fitness test with a perfect score of 500. His name flies on a pennant atop the Airborne Training School at Fort Benning.

Beyond their military feats, the "Winged Panthers" have distinguished themselves in sports. Two members are playing on the 82nd Division basketball team along with whites. Last December the battalion copped the division boxing championship.

RIGHT NOW—
TODAY, MAN!

JACKIE ROBINSON SAYS:

"For a treat
instead of a
treatment...
I recommend
Old Gold
Cigarettes."

Photo by
Chick Solomon



WHAT'S WRONG WITH

By Jackie



In Kansas City Monarch uniform, Jackie Robinson was unhappy, played "only because I needed the money." Future wife opposed idea, almost broke engagement.

THREE YEARS AGO this past April, I reported for spring training with the Kansas City Monarchs at Houston, Texas. Arriving there I inquired about my contract to play ball with the Monarchs during the season of 1945. Monarchs owner Tom Y. Baird told me I didn't need a contract.

He had corresponded with me about playing ball with the Monarchs since I got out of the Army and he insisted that the letters from him were all the contract I needed.

This seemed rather strange to me, but I accepted his word, knowing full well that unless my playing was up to par I would be let out anyhow. But later I started thinking about our arrangement and it occurred to me that although Baird offered me a weekly salary, I was not too sure I would be able to collect all of it. From the club's point of view, I felt that I could in no way be held liable to the Monarchs and could leave at any time I wanted to go.

This was my first taste of Negro baseball and this was the first of many things I found to be wrong with the game.

My five short months experience in Negro baseball convinced me that the game needs a housecleaning from top to

Ever since Jackie Robinson was signed by Branch Rickey of the Brooklyn Dodgers to become the first Negro major league player in modern baseball history, a heated controversy has raged in sports circles over the status of the two Negro leagues. Are they good enough to be admitted into the minor league circuit? Why haven't they played a better brand of ball? Are their rules and regulations up to the big league standards? Are the owners sometimes chiselers and cheap skates? Robinson, who first played professional baseball with the Kansas City Monarchs, attempts to answer some of these questions from first-hand experience in the accompanying article written especially for EBONY.

bottom. I found plenty wrong before Brooklyn Dodgers' scout Clyde Sukeforth convinced me to give up my \$100-a-week shortstop job with the Monarchs and accept a railroad ticket for a tryout with the Flatbush team. The bad points range all the way from the low salaries paid players and sloppy umpiring to the questionable business connections of many of the team owners.

According to an article published recently in the Sporting News, Tom Baird of the Monarchs took exception to some remarks made by me about Negro baseball in an Atlanta newspaper. Baird seemed to feel that my version of our letter-rather-



Meeting Branch Rickey for first time, Jackie found himself "listening the way a little boy pays attention to stories about Santa Claus." One of first questions the Brooklyn president asked him was: "Do you drink?" After Jackie said he was teetotaler, Rickey approved and offered him a tryout with one of the Dodger farm clubs.

NEGRO BASEBALL

Robinson

than contract relationship was inaccurate. He keeps on saying that Branch Rickey "stole me" but that definitely is not true.

Leaving Kansas City was done on my own volition, and I would have done so whether I could have played elsewhere or not. I would like to take this opportunity to clear up at least that one controversial matter and to tell what I learned about Negro baseball while playing with the Monarchs.

I remember that I reported at Houston on a Friday for spring training. It rained on Saturday and the next day, without the benefit of any practice, we were playing a game in San Antonio. Spring training consisted of actually playing baseball games rather than getting prepared for the coming season. I realize that Negro baseball, to survive, must have the revenue that comes from spring games, but to insure the fans the very best baseball during the season, I do believe that a few days—at least—should be spent in conditioning. Perhaps this particular spring training period was the exception rather than the rule, but my experience with the Kansas City club was just as I have written it.

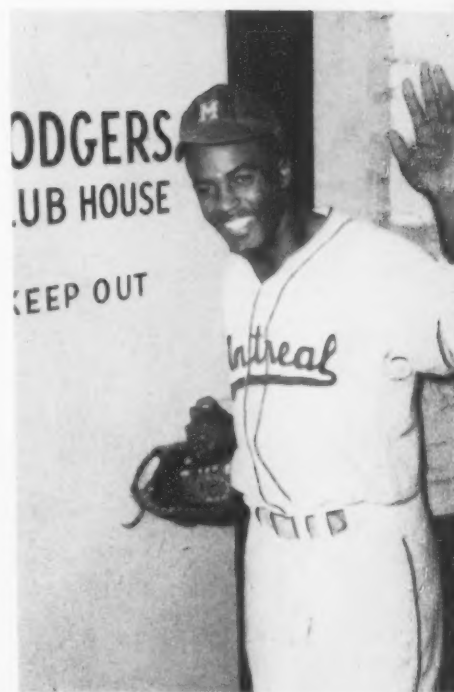
During the actual season playing conditions are not much better. Players have to

make the jump between cities in uncomfortable busses and then play in games while half asleep and very tired. Umpiring is unsupervised and quite prejudiced in many cases. The umpires are quite often untrained and favor certain teams.

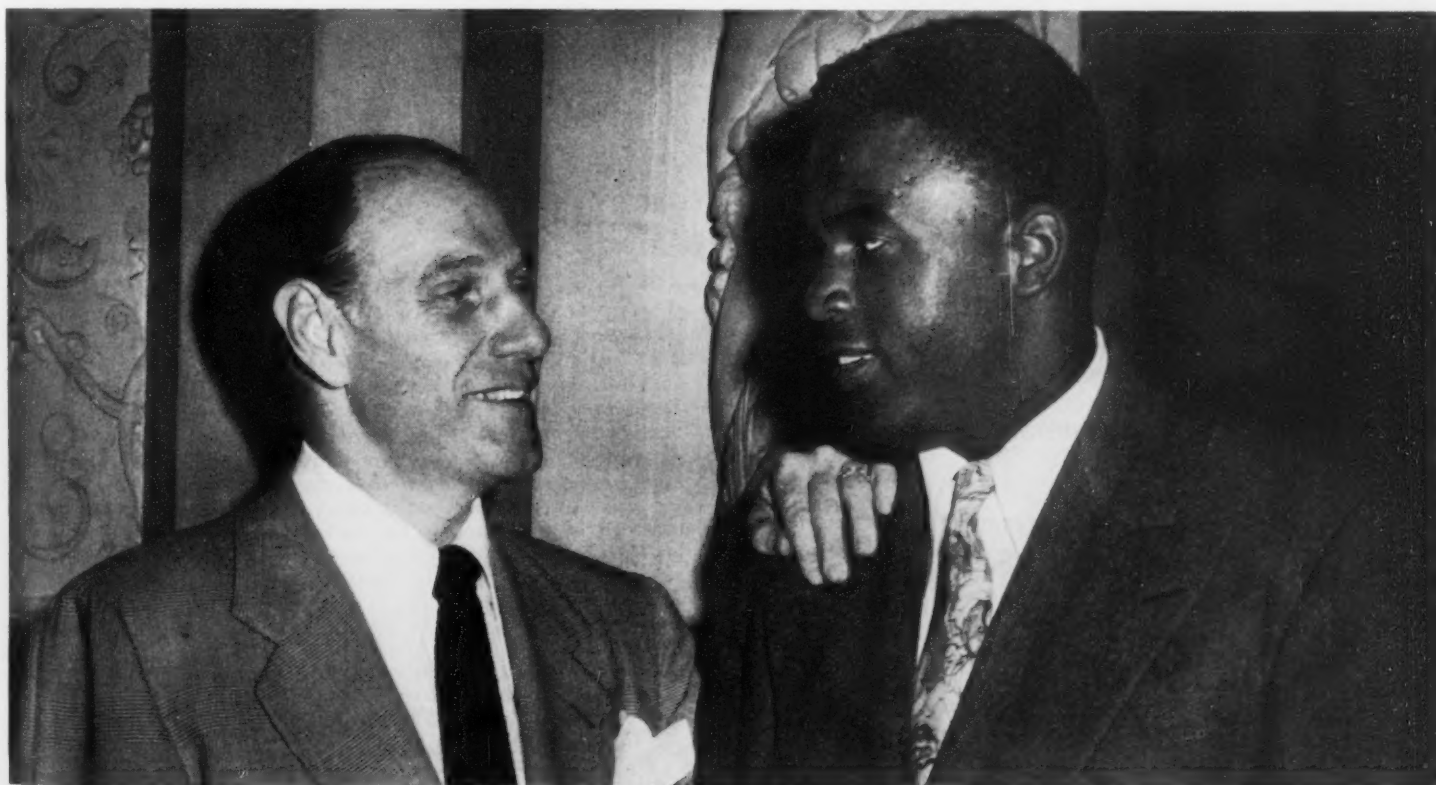
When players are able to get a night's rest, the hotels are usually of the cheapest kind. The rooms are dingy and dirty, and the rest rooms in such bad condition that the players are unable to use them.

When I was playing with the Monarchs, the salaries paid players were low for baseball which is at most a seasonal kind of work. I understand that today the clubs have a \$6,000-a-month limit on payrolls for a squad that may average from sixteen to eighteen players. This makes an average weekly wage of a little over \$90 which certainly is low for a good ball player in these days of high living costs.

With the Monarchs I found the rules as far as players were so lax that on many days some of the players would not get to bed at all. They were allowed to drink whenever they pleased. Naturally, this would not give the fans the benefit of seeing the best ball. In my opinion the lack of rules, or the failure to enforce the rules, hurts the caliber of baseball.



Cracking major league ban, Jackie finally enters Dodger clubhouse after season with Montreal. Unassigned to locker, he had to change on folding chair first day.



Playing under Manager Leo Durocher this season, Jackie will be managed by "The Lip" for the first time in the majors. It was Durocher who first suggested that Rickey make a first baseman out of Robinson. Jackie will be getting \$15,000 for playing this year, a \$10,000 increase over his salary of last season.

Are you in the know?



When can a girl ask for a date?

- ☐ But never
- ☐ In Twirp Season
- ☐ How desperate can you get

A miss can stalk her man—in Twirp Season. Anytime you and your gal pals declare one. Call for your dates, give 'em zany corsages. Plans can include a dance or movies, plus

refreshments—natch. The catch? Twirp means "The Woman Is Requested to Pay". At certain times, choosing Kotex pays, in self-assurance. Why not, with those flat pressed ends preventing telltale outlines? Thanks to this secret mission, Kotex' flat pressed ends help so many girls to stay in the fun . . . serenely!



Do the Crew Cuts rate you—

- ☐ Affectionate
- ☐ Affected
- ☐ A femme to follow

A gal might improve her conversation. Don't keep repeating "See?" . . . "I mean . . ." And only a deep would dare the affected "Do you rah-ly?" approach. Shun mannerisms. Be yourself. And be rated a femme to follow. You can always be your own gay self when calendar qualms are off your mind. What with that exclusive safety center of Kotex for extra protection, there's no ceiling to your confidence! And Kotex comes in 3 sizes—there's a Kotex napkin just perfect for you.



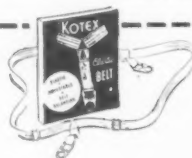
More women choose KOTEX
than all other sanitary napkins*

ST. M. Reg. U.S. Pat. Off.

To make the most of the comfort Kotex gives, you'll want a new Kotex Sanitary Belt. It's adjustable . . . smooth-fitting . . . all-elastic . . . that's why a Kotex Belt lets you bend so freely, doesn't bind.



To stay dainty, charming, use Quest Deodorant Powder on your sanitary napkin. A positive deodorant, Quest does not cover up one odor with another. At all drug counters . . . buy Quest next time you buy Kotex.



NEGRO BASEBALL *Continued*

The club during those days gave us two dollars a day for eating expenses and at the end of the month deducted it from our salary. All the clubs in organized baseball pay all expenses on the road. Although I know the Negro club owners cannot afford to be as generous as the big leagues, it would certainly improve the game if they took more interest in their players rather than worrying too much about heavy schedules and getting in as many games as they can, regardless of the caliber of ball that is played.

The indifference of the owners towards the players' welfare and the laxity of the rules tend to create a bad situation as far as the athletes are concerned. While the great majority of players are not affected by these evils, there are enough who take advantage of the situation and thereby cause all to be placed in the same low class.

The owners need to put some type of restrictions on the players and also to place more emphasis on the character and morals of the men they select. Some real attention to these problems would improve the status of all Negro ballplayers and place Negro baseball on a par with the rest of organized baseball.

Bites Tongue and Plays Ball

I PLAYED in the Negro American League. The president of the league was and still is also the owner of a team in the league. Regardless of how fair the president may be, such a situation would naturally tend to make other teams feel they are getting a raw deal in cases where their team and the president's team are involved and the judgment goes against them.

The National League teams seem to be trying to do better by hiring Rev. John Johnson, a former Columbia University basketball star, as commissioner. I had a talk with Dr. Johnson and find that he is a very capable man with the problems of Negro baseball very clear to him and with both owners' and players' interests at heart. He is trying to clean up the situation, and in my opinion he will do the job.

An incident I can remember vividly of my Monarch playing days was the day in September 1945 that I went to the management of the Kansas City club to get permission to play up until September 21 in exhibition games and then go home, as I was tired. I was told I would have to play all the games or none.

I was left with no other alternative than to leave the ball club. The owner's son gave me a lecture and assured me that if I left the club I was through, that I could play no place outside of the Negro National League, and that he was sure that Kansas City was the only team with which I could play. The "cooperation" I received that afternoon made me glad I no longer had to play with the Kansas City ball club.

There have been many articles on the reasons for my being signed with the Dodgers. I have every reason to believe in Branch Rickey, and until he proves to me differently, I will always believe his reasons to be purely democratic in nature. I only hope that the other owners will give more Negro players similar breaks.

But I sincerely hope they bring the players up through the minor leagues and give them a chance to become associated with other players before they step out into the majors. And until the time comes when a Negro player can go out and argue his point as well as any other ball player, I hope that all of us are able to bite our tongues and just play ball.

Fans Must Be Respectful

WHEN I FIRST joined the Montreal team, I was convinced that my leaving Negro baseball would stimulate interest in the colored leagues. Later it was my earnest desire to do all I could to make good with the Dodgers because I felt it would make the fellows in the league I just left play harder, train harder, and give the fans much better baseball.

I really hope the fans continue to be loyal and respectful, realizing that there is a time and place for everything and that a baseball game is a place where people come out to enjoy themselves and not be disturbed by some unruly person who is either throwing away his sandwich wrapper or drinking from his whiskey bottle. Last year the fans showed they could act properly and I am sure that they will continue to behave this way.

Regardless of how well or how poorly I do this 1948 season, I can assure everyone that at all times I will be doing my very best to hold the faith the fans have placed in me. I will try at all times to work for better race relations on and off the field.

All of us must remember that in our own way we must work and fight together to bring the best results. We must all remember that if we want to keep the door open in baseball, we must play and act in a manner that will bring respect to ourselves and to this great country of ours. All of us have come a long way, and with God's help, and our own efforts, we will be able to go a long way further.

MY OWN STORY

Jackie tells story of baseball baptism in revealing book



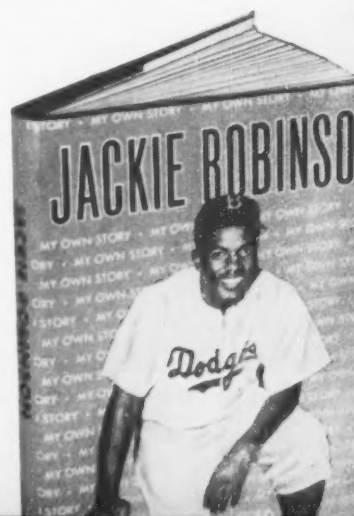
Portrait of bare-footed Jackie Robinson at age of four occupies a favored position in home of his mother in Los Angeles. Now Jackie's photo adorns book jacket of new autobiography (below). Jackie's father died the year he was born in Cairo, Georgia, in 1919.

IN A DECADE when athletic greats have reached new peaks in smashing records and breaking long-standing precedents, Jackie Robinson has stood out as the most outstanding new name in sports. First as a jack-rabbit all-American halfback ten years ago at UCLA and then as the "Rookie Of The Year" with the Brooklyn Dodgers last year, the 29-year-old ex-newsboy from Pasadena quickly won a place not only as one of the most popular athletes with Negro fans the country over but also ranked at the top in the esteem of white sports lovers of America. In a national radio poll by Jimmy Fidler to determine who was the most popular public figure in America, Jackie finished second only to Bing Crosby.

To the amazing list of accomplishments by the versatile baseball star since he first started playing

on Pasadena sandlots 20 years ago, Jackie this month added another laurel; he is now an author. With the help of a Pittsburgh Courier sports writer, he has done a short autobiography, *My Own Story* (Greenberg \$2).

My Own Story is the simple, straight-from-the-shoulder story of Jackie's experiences with the Montreal Royals and the Brooklyn Dodgers. Told with a minimum of verbiage, the book is nevertheless a colorful, exciting, sometimes-humorous chronicle of what Jackie went through in order to be accepted by other major leaguers. In the excerpts on the following pages, EBONY presents some of the highlights of the book that give the first-person inside story of some of Jackie's run-ins with Jim Crow on Dixie playing fields and in Northern ball parks.





Moustache was sported by Jackie when he graduated from Muir Tech High in 1937.



As football star at UCLA, Jackie was leading ground gainer in U.S. with average of 12 yards per try. He made all-American team.



In track, Jackie was topnotch broad jumper and topped 25 feet. Brother Mack was dash star on 1936 Olympic team.



In basketball, Jackie led Coast Conference in scoring twice. He was first four-letter man at UCLA, considered baseball his worst sport.

JACKIE TELLS HOW HE LAUGHED AT SCOUT

'...A Big League scout looking at Negro players was nothing but a joke ...'

IT WAS late in the month of August and I was completing my first year with the Kansas City Monarchs. We were playing the Chicago American Giants at Comiskey Park in Chicago and just before the game got under way, a man leaned over the rail near our dugout and introduced himself to me.

"I'm Clyde Sukeforth," he said almost apologetically. "I represent the Brooklyn Dodgers. I came out here today to see you play."

I shook his hand and said I was glad to meet him.

When I left Sukeforth and sat down in the dugout with the rest of the Kansas City players, one of them asked, "Who's the white fellow you were talking with, Jackie?"

"I don't know," I said. "He says he's scouting me for the Brooklyn Dodgers."

Everyone on the bench laughed, including me. One of the players jumped up and

saluted me. "I'm a scout, too," he said, standing very erect. "I'm from Moose Face Troop No. 60 and if I pass my Eagle test next week, I'm gonna fly away."

We all got a great kick out of it. The possibility of a Big League scout spending his time looking at Negro players was nothing but a joke. Everyone agreed, and by the time the game started I had practically forgotten Sukeforth.

But when it was over and I came out of the dressing room, he was standing there. I nodded and started to walk past him. I didn't want to be bothered with this screw-ball. I wanted to get to the Grand Hotel on the South Side and get my dinner. I was hungry as the devil. But Sukey—as I came to call him later—stopped me. I wanted to tell him to leave me alone. But he was so courteous and soft-spoken that I just couldn't.

As we walked along the street, he talked to me. "Mr. Rickey wants me to bring you to Brooklyn," he said. "He wants to have a talk with you."

"When?" I asked, almost disdainfully.

"He wants to see you tomorrow, if possible," Sukeforth said. "He's really anxious to talk with you."

I don't know whether I looked like a growling dog or not, but Sukeforth must have heard the annoyance in my voice when I said, "Come on now, stop kidding. What the devil do you want? I'm hungry. I want to go eat."

Sukeforth shook his head as though he considered me a hopeless case. But he didn't give up. "I'm telling you the truth," he said. "Now you get yourself together and come on like you have some sense in that head of yours."

His commanding voice was not insulting. I stopped walking suddenly and looked at him. "You mean that you're taking me to Brooklyn yourself to see Mr. Rickey?" I asked.

"Yes," he said. "He wants to see you and I'm acting under instructions to take you to him right away."

"Listen," I said to Sukeforth as I came out of my coma, "I am making one hundred dollars each and every week with the Kansas City Monarchs. If I go to Brooklyn tonight and don't show up here for tomorrow's game, I'll get fired."

Sukeforth smiled. "Don't worry about that," he said, giving me an assuring slap on the back. "I think you've seen your last



In season with Montreal, Robinson played second base, led league in batting with .349. In first game he got four hits in five times at bat.



First big league homer for Dodger Jackie Robinson came against New York Giants at Polo Grounds. In first game as Dodger he went hitless but he wound up season with .296.



First racial incident came when Phillies rode Jackie from bench with racial epithets. Later Manager Ben Chapman posed for friendly picture with Jackie.



Drafted in 1942, Jackie was on limited service because of old ankle injury. He was second lieutenant in cavalry at Fort Riley.



After discharge in 1944, Jackie got shortstop job with Monarchs but after two months he was for quitting. Road life was grubby.



Hitting .340 in season with Monarchs, Jackie caught Branch Rickey's attention. In college baseball he batted .166.



Signed by Montreal, Jackie was welcomed by Mississippi-born Manager Clay Hopper.

WHEN ASKED TO TRY OUT FOR BIG LEAGUES

days with Kansas City."

I didn't know what to do. We started walking again. Sukeforth strolling along beside me. I wanted to go some place and sit down and think, but I couldn't tell him to leave me alone. He was being too nice and too patient.

Sukeforth interrupted my thoughts. "You'd better hurry and make up your mind," he said kindly. "We don't have too much time."

He was right. I'd have to pack, eat, and get to the station in less than an hour. "Okay," I said. "I'll go. I don't know if I'm doing the right thing, but it's worth a gamble."

When we got to the station, we only had about ten minutes. Sukeforth went to the window to purchase the tickets. I followed him.

"Two tickets to New York," he said to the man behind the counter. "Can you give us a bedroom?"

The ticket seller checked his chart, then suddenly looked up. "A bedroom?" he asked with a puzzled look on his face.

"Yes," Sukeforth said, "there are two of us." He pointed to me.

The ticket seller looked at Sukeforth,

then at me. "He's going with you?" he asked as if to make sure Sukeforth knew what he was doing. "Sure," Sukey answered. "he's going with me. Anything wrong with that?"

"Oh no," the agent said quickly, his face reddening slightly. "I just didn't hear you at first."

He put two tickets in an envelope and handed them to Sukeforth. It had never occurred to Sukeforth that the ticket agent would be surprised over our traveling together. After all, he was white and I a Negro.

'...They's a law says Nigras and whites cain't be togetha... cain't git married togetha...'

WE WERE scheduled to play an exhibition game at Deland, Florida with Indianapolis. It had been rumored that I would not be permitted to play, but Mr. Rickey insisted that Johnny Wright and I go along.

I took batting and infield practice with the team and no one made any objections.

It looked as though the rumors had been false, and so Manager Clay Hopper started me at second base. We were the visiting team and consequently batted first. I was up second and got a base hit. I stole second and the next hitter, Tom Tatum, singled to left center. I took off for third base and Hopper, who was in the coaching box, waved me on home. I rounded the bag under full steam and headed for the plate. I knew it was going to be close and that I'd have to slide to make it. I took a big breath and left my feet, sliding across just ahead of the throw. The stands were cheering and I felt good. We were one run ahead and it was still the first inning. But before I could get up and head for the bench, a strong firm hand appeared through the cloud of dust I had raised and grasped me by the collar. At first I thought the next batter on my team was trying to help me up, and I was about to thank him. But just then the dust cleared away and I recognized the standard uniform of the law.

"Now you git off'n this heah field right now," he drawled. "Eff'n ya don't, ah'm puttin' ya' in the jail house right now. So hep me eff ah don't!"

At first I was tempted to laugh, but I



Set to with St. Louis Cards' catcher Joe Garagiola over racial insult almost ended in blows but umpire Beans Reardon calmed dispute. Whole Dodger team came to Jackie's support.



Rookie Of The Year plaque was given Jackie by baseball writers represented by Jack Ryan. Negro fans helped swell National League box office by quarter of million dollars in 1947.



Two Friends Award for teamwork by Negro and white to advance interracial accord was presented to Jackie and Rickey by Urban League.

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JACKIE RELATES RUN-INS

could see he was dead serious. I suddenly saw myself behind bars wearing a baseball uniform. . . . By this time the crowd in the stands was on its feet. The Indianapolis ball players didn't move. They just stayed at their positions, waiting to see what was going to happen. The policeman finally released his death-grip on my collar and I sauntered toward the bench. Hopper, obviously flustered, made a belated and reluctant appearance from the dugout. "What's wrong?" he asked in a voice as typically Southern as the policeman's. "He didn't do anything wrong, did he?"

"Yes, he did," the cop snapped back.

"What?" Hopper asked meekly.

"We told y'all to leave them Nigra players home," said Deland's legal guardian. "We ain't having Nigras and white boys playing on the same field in this town. It's agin the law and ah'm heah to tell ya."

Hopper turned to see if I had gone to the dressing room. I hadn't. I was sitting on the bench with the rest of the team, watching the show. The cop was looking at me, too. He had a scowl on his sun-tanned countenance; certainly he wasn't in a jovial mood.

"Ya'll ain't up-states now," the policemen informed Hopper. "Ya can't come down heah and change our way of livin'. They's a law says Nigras and whites can't be togetha. They can't sit togetha; and ya know damn well they can't git married togetha!"

I felt sorry for Hopper. He didn't know what to do. He knew he had to do what the cop said, but he didn't want to have to tell me to leave the game. I knew then he was beginning to like me.

"Git him off'en that bench," the cop demanded, waving his menacing-looking club. "He can't set there. They's white boys a-settin' there. They's agin the law, too. They can't set togetha on no baseball benches, either."

By now the crowd was shouting for the game to continue. The players were getting restless and so was the cop. In order to relieve Hopper the embarrassment of having to tell me to leave, I decided to do it voluntarily.

Hopper started walking toward the bench. I guess he had decided he'd have to tell me, although I could see he didn't want to.

The cop was walking a few feet behind him, waving his stick and getting more boisterous. "Tell him ah said to git!" the cop bellowed.

Hopper was within a few feet of me now. He took a deep breath and said, "Jackie—ah—the cop says—"

But before he could say any more I threw up my hand to save him the embarrassment. "Okay, Skipper," I said, using my best imitation of a Southern drawl, "tell him that ah'm a-gittin'."

And I headed for the shower room with Johnny Wright on my heels.

'... One of the Syracuse players came out of the dugout holding a black cat ...'

THE ENTIRE season in the International League had been an enjoyable one. I ran into a few problems, but they solved themselves. Syracuse rode me harder than any other city in the circuit. They were tough on me both on the field and in the stands. One time, for instance, as I came up to bat during a game there, one of the Syracuse players came out of the dugout holding a black cat. "He, Robinson," he shouted, "here's one of your relatives!"

The other players on the bench laughed. I was sore all right, but sometimes anger is a spur to an athlete. I was going to hit that ball hard if it was the last thing I ever did! . . .

Well, I smacked it for a double—about the most satisfactory one I ever hit in my life. A few moments later a base hit sent me home with the winning run. As I rounded third, I yelled to the players on the Syracuse bench: "I guess that relative of mine is happy now, isn't he? If there was any answer, I didn't hear it."

'... I gritted my teeth and vented some of my anger on a solid single ...'

THE FIRST racial "incident" occurred in April, when the Phillies came to Brooklyn for a three-game series. The Phillies, led by their very able manager, Ben Chapman, are great bench-riders. The first time I stepped up to the plate, they opened up full blast. "Hey, you black Nigger," I heard one of them yell, "Why don't you go back where you came from?" Then I heard another one shout: "Yeah, pretty soon you'll want to eat and sleep with white ball players!" As the jockeying continued on this level, I almost lost my head. I started to drop my bat and go over and take a sock at one of them. But then I remembered Branch Rickey's warning me of what I'd have to take without losing my temper. So I pretended I didn't hear them. I gritted my teeth and vented some of my anger on a solid single.

WITH PHILS AND CARDS

The Phillies' performance eventually reached the ears of the newspapermen, and they lost no time in raking Chapman and his players over the coals. Chapman replied that his club wasn't riding me any harder than the rest of the Dodgers. "Do you want us to go easy on him?" Chapman asked. "They rode me when I came to the majors, and we're not going to be any different than players in the past when it comes to bench-jockeying." Chapman told Jack Saunders, Pittsburgh Courier representative in Philadelphia, that he had instructed his players to call me everything and anything they wanted to.

Later on, it was reported that Commissioner Chandler had warned the Phillies that they'd have to leave out the racial epithets when they were riding me.

I imagine one of the reasons the issue became a matter of official concern was because Walter Winchell blasted the Phillies on his Sunday night radio program and in his widely-read column. Once again the press had come to my defense.

The next time we played the Phillies they kept their verbal blows above the belt. I posed for a picture with Manager Ben Chapman and the whole thing died, thank goodness. "Jackie has been accepted in baseball and we of the Philadelphia organization have no objection to his playing and wish him all the luck we can," Chapman told newspapermen after that series.

'...The next time you come to Pittsburgh, I want you to have dinner with my wife and me...'

THE FIRST REAL words of encouragement I received from a player on an opposing team came seven days later from Hank Greenberg of the Pittsburgh Pirates. We were playing the Pirates at Ebbetts Field and Hank was at first base. I hit a ball to shortstop and the throw to first was wide. Just as I rounded the sack, Greenberg threw his big arm across my path in a desperate effort to catch the ball. Naturally, we collided and I was knocked down. The ball rolled into short right field and I had time to get up and continue on to second.

The next inning Hank came to bat and got a walk. When he got to first base, he said, "Did I hurt you on that play last inning, Jackie?" "No, Hank," I answered, "I'm okay."

"I was stretching to get the ball," he said. "I didn't mean to knock you down."

"That's all right," I assured him. "I tried to get out of your way too, but I couldn't."

The big handsome Pirate slugger smiled and said, "Listen, don't pay any attention to these guys who are trying to make it hard for you. Stick in there. You're doing fine. The next time you come to Pittsburgh, I want you to have dinner with my wife and me. There are a few things I've learned down through the years that might help you and make it easier."

I thanked him from the bottom of my heart. Those words of encouragement helped me tremendously. I knew that he was sincere because I had heard he had experienced some racial trouble when he came up. I felt sure that he understood my problems. I liked him, too. The man had class. He reeked with it, that Hank Greenberg did.

'...I was laughing with joy because I knew now I was one of Brooklyn's beloved Bums...'

ONE DAY in Chicago a Cub batter socked a sizzling grounder down the first base line. It came so fast I didn't have time to bend over for it. The ball hit my feet and stopped dead but I thought it had gone through me. I looked around wildly for it, but couldn't see it. Then I suddenly looked up in the air. Maybe it had shot upwards when it hit my feet. I scanned the skies above for the lost ball.

Meantime the base runner was well on his way to second. Reese was standing on second, waiting to take the throw. Eddie Stanky was screaming at me: "Look down, Jack," he pleaded, "look down! The damn ball's right at your feet!"

But the crowd was screaming, too, and I was utterly confused. I could not make out what Stanky was saying, and I couldn't find that ball.

Finally I discovered it, but by that time the base runner was perched on second, laughing at me as though he had just seen an Al Schacht pantomime... I guess he had, at that!

After the game we headed for Brooklyn. I was sitting in my room on the train, thinking about the dumb play I had made, when Hugh Casey, a wonderful fellow and a great pitcher, wandered in.

"Jackie," he said with a serious expression on his heavy-set face, "we're getting you that new glove when we get to Brooklyn."

"What new glove?" I asked, puzzled, "I haven't ordered a new glove."



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Jackie's mother sees his success as a dream come true, keeps son's picture in most prominent spot in home and wears Jackie Robinson pin. She worked hard to raise four children after husband died in Georgia and family came to California.

HOW 'BUMS' ANSWERED CUB BENCH JOCKEYS

"Well," Casey said, "We've decided to get you another glove."

"What am I going to do with a new glove, Hugh?"

"Why, we're gonna put it on your foot," Casey revealed with a roar of laughter.

"You won't even have to bend over for a ball then."

Both of us had a good laugh, especially when Casey demonstrated how I looked when that ball was between my feet.

After Casey left, I still kept laughing to myself. But not over my bonthead play. I was laughing with joy because I knew now that I was one of Brooklyn's beloved Bums. . . .

'... Listen Merrullo, why don't you jump on somebody who can fight you back...'

WHEN WE MOVED into Chicago, we were all set to mop up the Cubs if we possibly could. On our last Chicago visit, they had licked us in three important games. And sure enough, we did flatten them in three straight games. On the fourth day, the Cubs were in an ugly mood. In the ninth inning of that final game, I led off with a single. Bill Lee was pitching for the Cubs, and I tried to worry him. He tried to hold me close to first, but on the third pitch I stole to second. Then I took a big lead off second to try to get Lee upset again. Len Merullo, the Cub shortstop, kept sneaking in behind me, trying to catch me off the bag.

Suddenly Lee whirled and whipped a throw to Merullo who was already on the bag. I made a desperate slide for the bag, sailing right between Merullo's legs. When he caught the ball, he fell on top of me. The umpire called me safe, and that made the Cub shortstop furious. As he got up, he booted me with his knee.

That made me mad, of course, and I started to swing at him. But once again, I somehow had presence of mind enough to hold my temper. If I tangled with Merullo, I knew it would probably end up in a general free-for-all. The crowd of twenty thousand was yelling and the players of both clubs were up off the benches, standing on the dugout steps. So I got up and started dusting off my uniform. "Mr. Rickey would have convulsions," I told myself, "if you started a fight with this guy." Merullo was still standing by, too, afraid there was going to be trouble. Finally, Lee returned to his pitching chores and the game went on.

About six weeks later, the Cubs came to Brooklyn. Before the game both teams were riding each other from the bench. Merullo was one of the leaders. He was baiting practically everyone on the bench. Finally Eddie Stanky, who has a cutting tongue, yelled over to him: "Listen, Merullo, why don't you jump on somebody who can fight you back?"

Merullo knew that Stanky was talking about the way he had roughed me up in Chicago. I guess he wasn't prepared for that crack, because it shut him up for the moment.



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LOBSTERMAN

Bruce Leseine serves up crustaceans fit for a millionaire

RAILROAD steward Bruce Leseine took an afternoon off to go fishing one day some 16 years ago at the picturesque little Massachusetts harbor town of Manchester-by-the-Sea. His big catch that afternoon decided him to go ahead with an almost-lifelong ambition—getting into the lobster business. He promptly quit his job on the private car of railroad official Albert Burrage and has been profitably pulling crimson crustaceans out of the deep ever since.

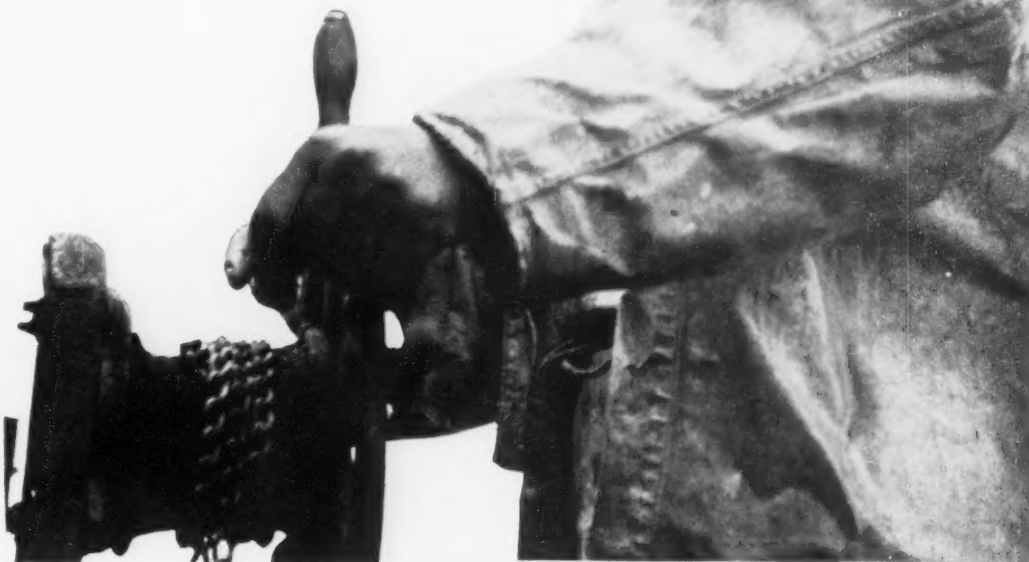
Some of Leseine's best customers for the centipedal delicacies are millionaires who have fashionable resort homes across the bay from Manchester. While the wealthy still favor the gaudy shellfish with the delicate party air, it is no longer their exclusive dish, thanks to such brainy trappers as Bruce Leseine. Today broiled lobster has become an American institution, colorfully splashed on dinner menus from the cloth-napkins better Dew Drop Inns south of the tracks to gourmet's nooks at the Waldorf.

Beginning in 1932 with \$200 and a love of the sea which he inherited from his boat-building father in his native South Island, South Carolina, 43-year-old Leseine is now the only Negro lobsterman in Massachusetts and perhaps the most successful, Negro or white, in Manchester. He and his wife Margaret, an ex-Hampton teacher, are the only Negroes in the small Yankee-Puritan town of 1,800.

Only Leseine and one or two others of the town's 21 lobstermen keep their pots going during the slow winter season. A bad North-

easter can destroy \$500 worth of traps in a single night and lobstering is costly and hazardous. But the price differential (45 cents in summer and 70 cents in winter) makes it worth while for Leseine to make one run per week with 100 traps to try and nab some of the semi-hibernating lobsters.

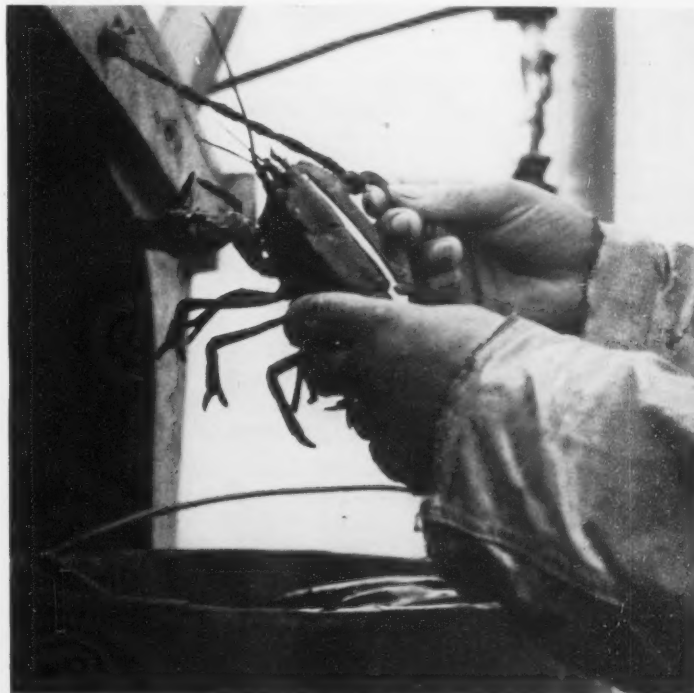
When not fighting snow and icy gales, he sits by the kitchen stove tending his net knitting, builds traps in his workshop or chews the fishfat with friendly fisherfolk in Manchester.



Heading out to sea at wheel of his motorboat Manchester, Bruce Leseine gazes wistfully toward Misery Island, happy hunting grounds of lobstermen in Gloucester area. His equipment, including three dories, is worth \$10,000.



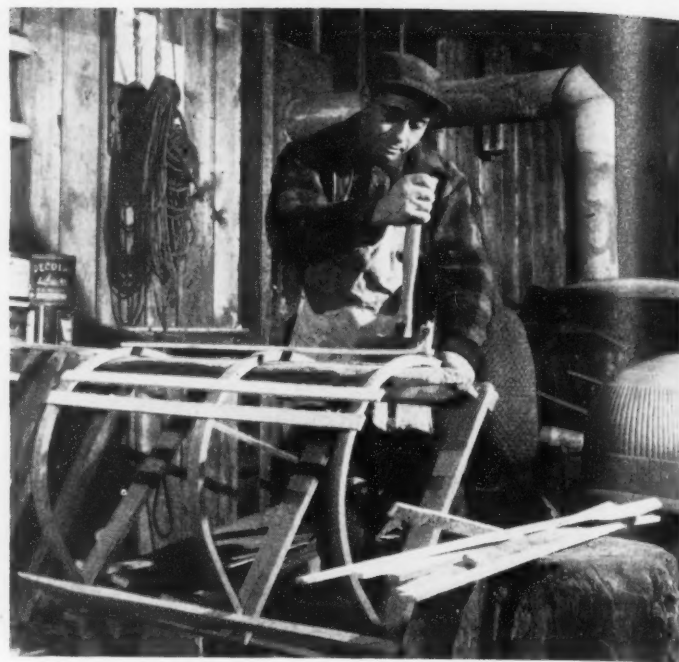
Removing lobsters from trap (or pot), Leseine is mindful of powerful jammer claw which can break finger. Average day's catch is 100 pounds per 100 traps. Largest haul Leseine has ever made was 400 pounds from 100 traps.



Measuring lobster to see if they're legal size of 3 1/4 inch minimum, Leseine uses brass gauge. Small fry are tossed back into the water. Biggest lobster Leseine ever caught was a 35-pounder. Lobsters are most plentiful from July to October.



Knitting new nets is one of Leseine's chief activities during winter when lobster runs are infrequent. Constant replacements for 250 tri-netted traps keeps him busy twirling nylon twine. Knitting and trap building contests are held often.



Building new traps is other winter job. Traps are 2 x 3 ft., made of thin rough lath with double bottom and rounded top resembling midget quonset huts. About 100 new traps are needed yearly to replace those destroyed by rocks and waves.

TENDING LOBSTER POTS IS GRUELLING BUT PROFITABLE WORK

LOBSTER trapping is gruelling, rough work with long hours. In season Bruce Leseine is out at 5 a.m. tuning up his launch for the first run of the day. He makes two or three a day.

A line of black buoys with red stripes marks his goal. Each lobsterman's line is known by its colors—an identification system as rigid as cattle brands. Bruce chose black because it shows up well against whitecaps on the water, and red because it is easily distinguishable in the bright glare of the sun. Plugged beer bottles sometimes supplement the bouys to give added buoyancy.

Each Leseine bouy marks the spot where traps or lobster pots lie resting on the rocky bottom of the sea, awaiting unsuspecting lobsters who sooner or later will be lured inside the netted parlor by a choice bit of fish carcass, the usual bait. Red fish mackerel and herring are used for bait. Backward traveler that he is, friend lobster, once inside the trap, stays put until Lochinvar Leseine comes putt-putting to the rescue.

Like fish stories, some whoppers come up with the lobster pots and actually the half has never been told, because the really big fellows are too far down under for trapping. Leseine once found a 14-pound hitchhiker clinging to the outside of a trap, and a 45-pounder lies stone cold dead at the Boston Society of National History. One oldtimer recalls a lobster so large his hollowed-out jammer claw held 6 quarts of water, and another rumor concerns a 90 pound, six-foot granddaddy that fed 100 people. But inasmuch as a three-pounder is tough enough

to be considered inferior eating to a one pounder, gnawing on a six-footer would be quite a feat. Lobsters sometimes reach the ripe old age of 100 but these are rarities in the cannibalistic world of crustaceans.

Other aquatic denizens often creep in where lobsters dare not tread, and traps sometimes bear strange fruit. Leseine hit the jackpot one day when a not-too-bright monkfish was found to contain two haddocks, weighing 3 pounds each.

Lobsters are cannibalistic, love to eat one another. But not satisfied with annihilating each other, they tackle with jammer claw—their lethal right—any thumb or finger available. When nipped by his cold-blooded friends, Bruce Leseine, who sometimes handles them with bare hands, "just looks them dead in the eye and they let go!" For the protection of those whose hypnotic powers are less potent, a small pointed wood peg is driven into the claw joints to paralyze the pincer muscles and thus immobilize them.

As a result of underwater fisticuffs, many a loser comes to the surface with missing members. A "cull" is a casualty with one claw.

During the war when the only unrationed food was that with wings or fins, seafood boomed and lobstermen had a field day with incomes in excess of \$10,000 a season, but Leseine can remember back in 1934 when his products sold for 12 cents a pound. And long before that, during frontier days along the bouy lines, when lobster pot pirates roamed the briney deep, the delicacy sold for as little as three cent per pound wholesale. Lobsters have never been cheap on the table, for it is only recently that ways have been found to ship them vast distances, both in and out of season. A lobster dinner in leading Midwest seafood rialtos still costs from \$2.75 to \$5.00. Back in Manchester, where they are staple fare and daily menu, 85 cents to \$1.25 is the range.

Lobster never have been plentiful for two reasons: the true lobster is found only in North Atlantic waters, and even there, the infant mortality rate is so great, few survive.

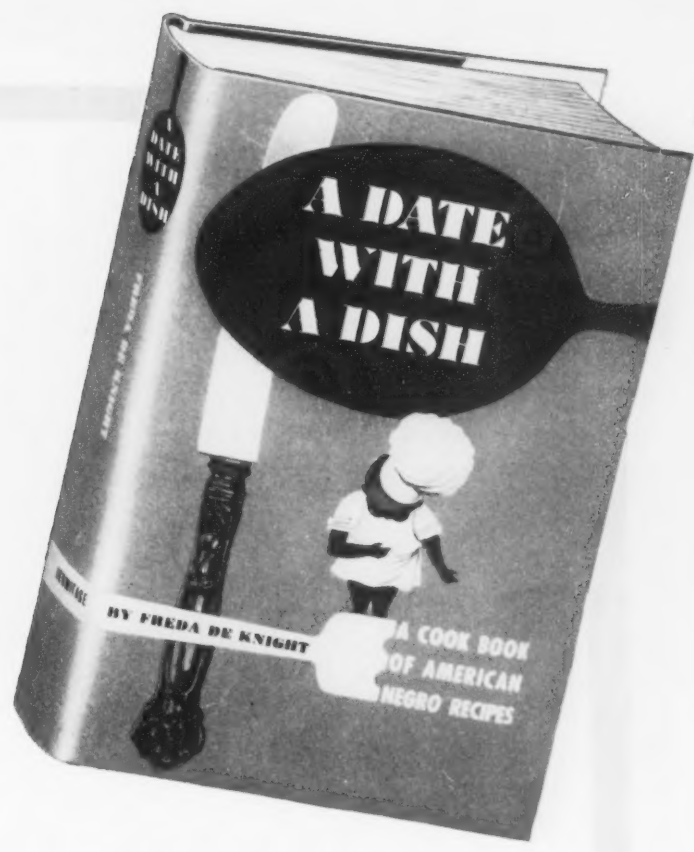
The female lobster, the one with the broad flippers, produces from 3,000 to 100,000 eggs on the underside of her tail during a season, but less than one in a thousand (some estimates are 1 in 20,000) survive the floating stage. For 4 to 6 weeks while the little fellows float helplessly around on the surface of the water waiting for their shell to form, they are not only easy prey for birds and other fish, but also from the cannibalistic tendencies of mates. The lobster world is truly cruel and cold.



Rowing out to motorboat anchored at Tuck's Point, Bruce Leseine takes supply of bait and gas for lobster run. Boat was built in Nova Scotia, lasts about seven years. He plans to have new one built next year.

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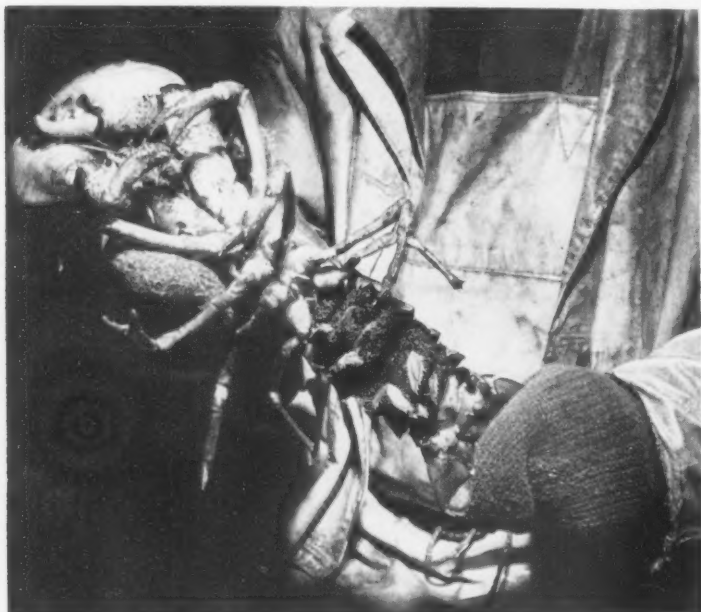
Picking up buoy with boat hook, Lescaine gets ready to take in trap. Black buoy with red stripe identifies his traps. Each fisherman's buoys have own colors.



Hauling in trap at end of 120-foot rope with aid of winch, Lescaine removes catch. It takes about five years to master risky and expensive lobster business.



Back into water goes lobster pot after rebaiting with fish carcass. Trap has three nets. In deep water traps are single; in shallow depths 50 are strung together.



Egg-bearing lobster has to be tossed back into water regardless of size. Tail must be marked and if caught again, even though she doesn't bear eggs, lobster must be set free. When hatched, baby lobster is about a third of an inch long.



Basket of lobsters with claws pegged to immobilize them represents small catch. In first year of life, lobster may shed shell 15 to 20 times as he grows. During molting time, until new shell hardens, lobster is prey for fellow mates.



In his retail store, Lescaine weighs lobsters for sale to neighbors. Lobster must weigh pound before he's saleable alive. That may take six to ten years of life. Two-thirds of lobsters come from Canada; others mostly from Maine.



Bull session at workshop of neighbor Philip Simon (center) winds up Lescaine's working day. Biggest catch is usually made before storm when crustaceans move into deep water. Fishermen race to get traps in before storm strikes.

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Supper for Leseine is a boiled lobster fresh out of the briny deep. Mrs. Leseine has six different ways of preparing them. Sometimes Bruce cooks one on way back from fishing trip by placing it over hot exhaust of his boat engine.

LESEINE TREATS LEGION VETS TO BIG ANNUAL LOBSTER FEED

THE LESEINES are as active in Manchester's social life as they are in its business enterprises. Besides being a member of the Manchester Harbor Committee, Bruce throws an annual lobster feed for the American Legion, serving vets his choice homarus americanus.

Because of his age and because he was catching haddock and cod, then classified as essential food, Leseine was deferred. "I felt that I wanted to do something for my chums who had been in service," says the lobsterman. "I thought this was the way I could best express my feelings to the boys I had played ball and fished with, so the date was set and the affair widely advertised. Bird's-eye green peas, French fries, pie and ice cream were served with the broiled lobster." When the next dinner was given, there were more veterans home from the war, but as long as there are fish in the sea, Bruce Leseine's buddies are welcome. More than 200 attended this year's shindig, eating two lobsters each.

Both Mr. and Mrs. Leseine belong to the local Baptist church, and Mrs. plays the church organ. Bruce likes music too, but takes his out on a banjo. One night a week he joins his neighbors in a game of poker while his wife plays whist with the ladies.

Dealing in lobster day in and day out would make most people a bit tired of the aristocrat of the Atlantic, but not so the Leseines. Broiled or baked, creole or Newburg, in salad or out, Bruce and Margaret haven't missed eating lobster every day in the last 17 years.

Only time he breaks routine is on occasional vacation at wife's farm in North Carolina in April where Leseine stalks quail instead of lobsters. In December he takes a stretch at duck hunting on Ipsiph Bay in Massachusetts.

Like all sea-faring men, Leseine has his pet superstitions: he never launches a new boat or begins a new fishing season a Friday.



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In new MGM movie *Easter Parade*, Jeni LeGon has several comedy spots in a maid's role. Musical starring Ann Miller (left), Fred Astaire and Judy Garland and featuring Irving Berlin's music is expected to be one of big musical hits of the year.

FILM FORMULA FOR GLAMOUR

Dancer Jeni LeGon uses streamlined system of body-building exercises

EVEN in gilt-edged Hollywood, cinema playground of the world, alluring movie queens have to bend over backwards to maintain those out-of-the-world shapes. Film City lovelies, who want to keep in the glamour class, put big dollar-and-cents values on daily body conditioning and plenty of shut-eye (sleepless nights and tired eyes show up on movie screens like sagging red petticoats).

One of the best formulas for keeping film beauties screen-shape has been worked out by comely Jeni LeGon, who's been around the celluloid city for years playing in a dozen different movies. But although she's an oldtimer in Hollywood, her approach to the body-bending and deep-breathing routine is as up-to-date as the New Look. The young Chicago-born dancer has a test-worthy method of keeping the amazing poise and catlike rhythm of her finely sculptured figure. She has discarded the routine old-fashioned exercises for a completely new and different set based on stretches, relaxation and well-oiled body muscles. The talented star, who appears in the new hit musical *Easter Parade*, bases her body-building blueprint on plenty of sleep and correctly-designed, result-giving morning exercises. She got her routine worked down to a T, even including a plan for exactly how to get up in the morning (see below).

HOW TO WAKE UP GRACEFULLY IN THE MORNING



Plenty of sleep in any position is Jeni's recipe for beauty and energy. Amount of sleep depends on individual person. Jeni gets nine hours daily.



Taking inventory of herself is regular LeGon practice each morning. She studies herself to see where she needs brushing up.



Neck stretch ten times to develop firm throat and chin lines starts off series of exercises. Hands are kept back of head.



Pat away first suggestion of a double chin. This should be done fifty times. Another good exercise is thrusting chin from side to side in pecking movement.



Waking up eyes is important. This is done by rotation of temples with fingertips to bring circulation to fine lines at corners of eyes.



For good mouth lines, puff cheeks and blow air out slowly. Top off exercises by opening window, rising on toes and breathing deeply on fresh air.

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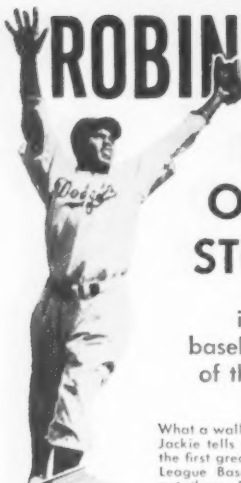
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Rolling away hips is old standby with Jeni. Shoulders are flat on the floor at all times, hands outstretched. Right leg is lifted high, swung to left as far as possible, then brought back to position. Then reverse doing same with left leg.



Poet's exercise is designed to keep tummy under control. Kneel on floor with knees apart. Push hips forward and grip thighs. Then slowly lower torso back towards floor. Ballet dancers call it poet's exercise because it looks so beautiful.



Best leg exercise is this stretch series. In first position balance on buttocks with hands gripped around ankles and knees bent. Then extend legs in spread-eagle fashion. Jeni has well-shaped legs, weighs about 120 pounds.

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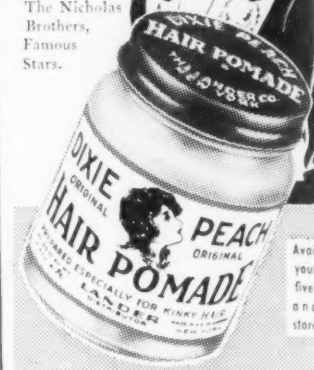
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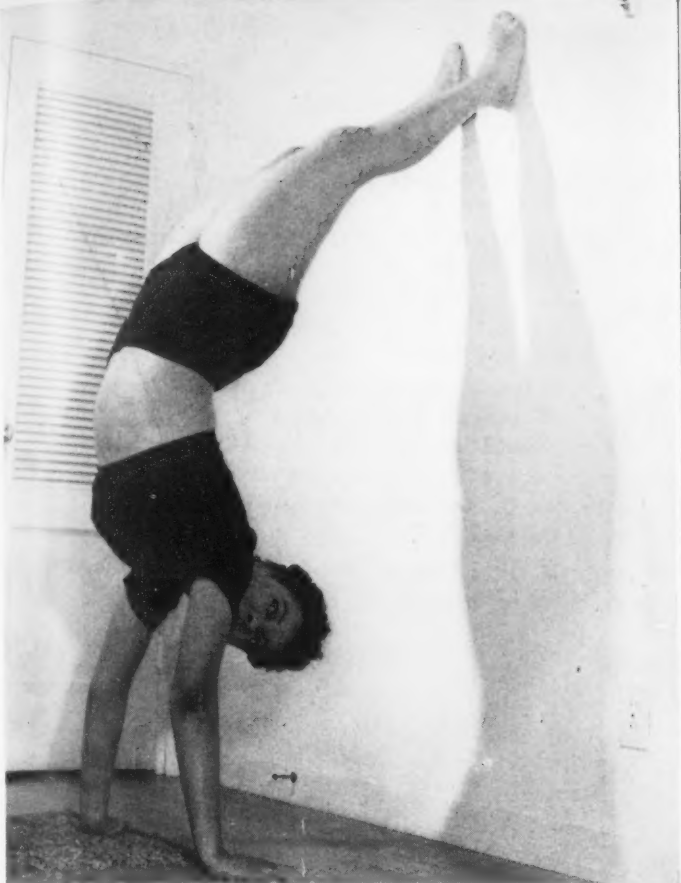
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PHYSICAL FITNESS has been Jeni LeGon's credo since her earliest days as an entertainer back in Chicago when she first went on the stage at the age of 12. She was a specialty dancer then and dancing is still her forte today. But her current activity is more along the lines of directing others rather than dancing herself. In her new Hollywood dance school, she stresses good physical conditioning as a necessary asset for good dancing.

It was while she was still working in the new Fred Astaire picture that she rushed off to arrange for the opening of her new school with an interracial staff and student body located in heart of Hollywood's Radio Row, flanked by neon signs of NBC and CBS studios as well as Earl Carroll's glittery theater cafe and Tom Brenneman's gay restaurant. The school culminates a long-time ambition of Jeni who says: "Democracy ought to start at home and the arts are as good as any medium to make a start."

Christened Jennie Mae Allice Harriet (reduced to Jeni by Louella Parsons in her first publicity piece), she broke into vaudeville in a Chicago neighborhood theater when 12 and two years later was on the road touring the South as a dancer. She first came to Hollywood in 1934 and got her first film job with Bill Robinson in *Hooray For Love* after training by Earl Dancer, former husband of Ethel Waters. Aside from appearing in a flock of other films, she also coached Jeanette MacDonald and Nelson Eddy for a dance sequence in *I Married An Angel* and wrote a dance episode for Lena Horne in *Panama Hattie*.

Originally signed by MGM nine years ago, she finally appeared in a picture at the lot this season. Back in 1937 she was released from her MGM contract to go to England for the stage show *At Home Abroad*. Later she starred in the Broadway musical, *Early To Bed*. Now back in Hollywood, she gets her first straight non-dancing role in *Easter Parade*.



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NURSEMAID TO THE QUADRUPLETS



Arising at 7 a.m. quadruplets are immediately clamoring for their bottles. Nurse Margaret Ware feeds them and then bathes them before starting to dress the quartet. All are dressed by 8:30 and get their canned food at 9.

THOSE U.S. mothers, who woefully complain daily to their husbands of the trying task of taking care of a single tireless, wriggling, bawling infant, might profit from meeting 24-year-old Margaret W. Ware of Winston-Salem, North Carolina. To her just handling the chores for a single baby would be a blessing indeed. Although she's not a mother, her daily job is taking care of four youngsters—all of whom just reached the age of two last month.

They are the charming, loveable but often-pestiferous Fultz Quadruplets, to whom she has been a virtual mother 24 hours a day for the past six months. The first of June her six-months term (nurses are changed every half year) as the quads' nurse is over. Although her \$350 monthly is the most she's ever made, nurse Ware will be happy to get a breather from administering to the four youngsters who are the only living Negro identical quadruplets in the world. On her job at the 148-acre farm where the quads live in privacy away from their parents most of the time, the nurse has been in virtual isolation from the outer world. To get off for a few hours, she must have a relief nurse come in.

This month she'll get permanent relief when she is replaced by another nurse. She'll return to her \$150 a month job at Penn Memorial Hospital in Reidsville, where she attended the birth of the quads. Mother Annie Mae Fultz of the quads may be back to the hospital again; she is pregnant and will give birth again—her seventh time—in August.

Blocks keep quads entertained during morning play session. Nurse Ware's husband, a Winston-Salem cabbie, visits her often at the quads' home.



Bedtime at 8 p.m. brings protests from quads as from other children. Nurse's salary is paid by Pet Milk, which has contract to use quads in advertising for ten years.



BATHING AND DRESSING BABIES IS TOUGHEST JOB FOR NURSE WARE



Morning bath is given Mary Ann in big tub by nurse Margaret W. Ware at 8:30 A.M. All quads get bath daily with Ivory soap.



Drying off Mary Ann with towel proves trying job as she wriggles and kicks. All the children are just learn-to talk, now say "Bye-Bye" and "Mama."



Talcum powder is part of bath all four like best. Quads use only six diapers a day now, are all pretty well advanced in toilet habits.



Dressing tots is one of nurse Ware's hardest chores. She tries to keep their attention by making faces at them. Mary Alice cries most of the four.



Six sets of clothes are provided each little girl by Pet Milk, which pays all their expenses until ten. Like all kids they tear their socks regularly.



Warming up after bath, youngster sits on electric heater. Cottage where quads live is usually kept at temperature of 80 to 90 degrees. None of the children have ever been sick since their birth. Nearest doctor is 20 miles away in Reidsville where they were born. Nearest town in backwoods area is Intelligence, two miles away.

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On warm days quads go outdoors and have a good time romping in the grass and playing with kiddie car. Mother Annie Mae sees them only about an hour twice a week. She is 38 years old, her husband 60. He visits nursery once a week.



Hiding ostrich fashion is habit of Louise, who is also the bully of the bunch taking away toys from others. Alice is a thumb-sucker while Catherine's specialty is climbing over beds or chairs. Ann likes to lie on floor and suck her fingers.



Ready to go to work on six-ton cutting machine, veteran miner Bill Johnson sits in power car with his Polish helper, Stanley Stampnick, on $3\frac{1}{2}$ -mile ride to coal face from entrance of mine. Since John L. Lewis' mine union victory on portal-to-portal pay issue, Johnson collects regular wages for time it takes for ride to actual work.

COAL MINING

Negroes enjoy more equality in pay and work than in any other industry

IN THE three-billion-dollar soft coal industry—most laborious and hazardous in America, according to union boss John L. Lewis—Negroes today take home more pay and get along better with whites than any other colored workingmen. Even in prejudice-bound Dixie, where the union arrived on the scene late in the New Deal era, the Negro miner labors side by side with other races in the underground darkness and approaches white levels of wages.

Both the union and management like to take credit for this unusual interracial achievement in the field of labor—at least when talking to Negroes—but economists and sociologists agree that rough working conditions and low pay of past years combined to make min-

ing unpopular with whites and an open field for Negroes. Today digging coal is still looked down upon by the average worker but wages are among the highest that industrial workers make in the land (average \$65 weekly). Now accepted as a top-notch miner everywhere, the Negro makes up 7.4 per cent of the 400,000 men underground although mining employment has been steadily falling due to mechanization.

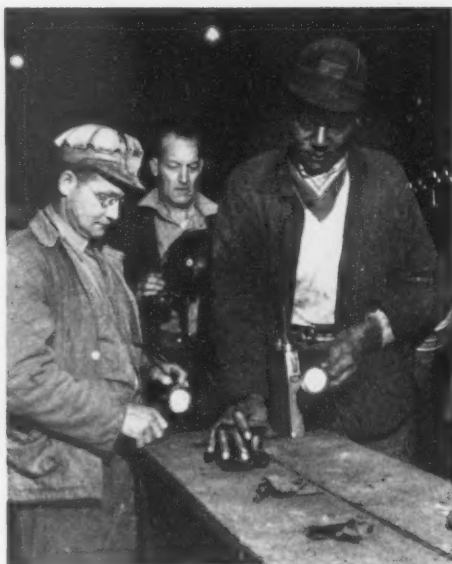
Pushed up by hirsute, swaggering Lewis and the growing demands of an oil-short economy, some 38,560 Negroes were counted in coal—soft and hard—at the last tabulation. Unlike other industries where they have been displaced by machines, Negroes are operating some of the most complicated mechanical

units in the industry and holding their own in skill and tonnage loaded. While racial bias does operate in some mines to keep Negroes in unskilled operations, colored miners are able to advance higher than in most industries because of labor shortages.

How these miners with plenty of know-how are able to maintain their status is demonstrated in the case of coal cutter Bill Johnson, who began loading coal at 17 for \$1.06 a day and who today earns \$14.02 for eight hours. While by no means typical, his story on the following pages is a symbol not only of the interracial pattern of mining but also of the better days that a much-maligned union has brought to its members, Negro as well as white.



In dressing room at 6:45 A.M., Bill Johnson puts on work togs. Street clothes are hung on chains which are pulled to ceiling to allow more room.



Headlamp and battery case are picked up at "Lighthouse" before going into mine. Case weighs 7½ pounds, is strapped to hip. Battery is wet cell, charged nightly.



Bit is sharpened by mechanic in machine shop. Johnson has discarded cigar, which is unlawful in mine. Most miners chew tobacco below, some gum.

IT'S STILL DIRTY AND DANGEROUS

EVER SINCE U.S. coal mining started developing early in the 19th century, an astronomic 28 billion tons have been dug out of the earth. Negroes have produced a good share of those billions in the past several decades. Square-shouldered, six-footer Bill Johnson has been at it 37 years. He got his first whiff of coal dust 56 years ago when he first drew breath in the acrid, smoky air of Monongahela, Pennsylvania, where his father was a miner before him. He went into the mines at 17 and except for strikes and layoffs has sel-

dom missed a day underground.

For 37 years he's worked in the 80-year-old pits of the Rail and River Coal Company in Bellaire, an Ohio city just across the river from Wheeling, West Virginia. In all of those years he's never had an accident at work, is recognized as a so-called "Master Miner" because of his record. Like many pits covered by United Mine Workers contracts, the Bellaire pits are operated by an interracial crew including all nationalities (predominantly Italian). Highly respected in the valley town



Six-ton cutting machine is run by Johnson with aid of assistant Stanley Sampuick, who's been his helper for four years. Machine cuts channel seven feet deep at bottom of coal face. Foundation is loosened to make it easier for blasters to bring out coal. After explosion mechanical loading machine moves in, puts coal in cars which are pulled up to mine tipples. At this section in mine, Johnson is 3½ miles from mouth. There is no light down here except that on his cap.



Walking half-crouched, hands behind back for comfort, miner makes way through tunnel. He must watch not only for loaded cars coming on the rails but also stay clear of 550-volt power line above his head. Although accidents have been sharply cut, fatalities in accidents (1,165 in 1947) are still high in the 7,000 mines in the nation. Biggest cause of accidents and biggest miner's beef is "bad air," or inadequate ventilation. Dangerous gases gather to cause explosions.

of 15,000 (600 Negroes), Johnson has served two terms (1942 and 1943) as president of the mixed UMW Local 430.

Unlike many miners, Johnson has saved some money. Like half of the colored miners in the Buckeye State, he does not live in a company house but owns his nine room home on rock-asphalt Trumbull Street. Today he's earning more than he's ever made in his life. But there was one year he thought seriously of leaving the mines and going to Detroit to try getting an auto job. That was during the

depression days when less coal was mined than in any year since 1905. The NRA finally arrived to rescue the Lewis-led mine union and the coal industry from disaster. Since then Johnson and the miners have been on strike eight times to better their conditions. But despite all their gains, today Johnson finds himself working for the most part with men his own age rather than with younger workers who are not attracted to mining because it is still heavy, dirty and dangerous.

Johnson admits that "public opinion looks

down upon mining" but points out the advantage of a "good wage rate." Like most mine union members, he believes Lewis is doing a "very good" job for the men in the pits.

Aside from being a good union man, Johnson also is a member of the local Masonic Lodge as well as the American Legion. But he doesn't allow these interests to interfere with his loyalty to the union, which at least as concerns race is one of the most democratic in the nation. At its last convention no less than 700 Negroes were among the 4,000 delegates.



At mine tippie coal cars are loaded with day's production. Johnson cuts average of 400 tons of coal a day. Bellaire mine is drift mine with mouth going horizontally into the side of hill instead of vertically into earth as more common shaft mines.



At home after hard day's work, Johnson occupies his favorite rocker until supper is served. He bought his nine-room house 20 years ago, is flanked on both sides by white neighbors. House is six miles from Mine No. 6's weather-worn tippie.

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Sunday dinner at Johnsons is big occasion. Johnson has three daughters, one married to 27-year-old miner Sam Carter, an ex-GI. Another is studying music at Howard. Miners eat lots of vegetables to compensate for lack of sun vitamins.

UNION MAINTAINS RACIAL EQUALITY

IN MANY WAYS William Johnson of Bellaire is no average miner. Although he is colored, he happens to be one of the bright spots in the industrial darkness of the mining world where workers still live in some of the most revolting conditions in the U.S. although they get some of the highest wages for physical labor.

It is in the South, where most colored miners work, that the worst company towns are found. It is here that a modern version of feudalism still exists, with the average miner barely existing in a crude, company-owned, unpainted wooden shack much akin to sharecropper's homes. A recent mine town survey by a team of five Navy doctors found only one in ten had a bathroom with tub or shower and three out of four had outdoor privies. More than half had no garbage collection and the milk they bought was unpasteurized. This is the kind of squalor which the United Mine Workers has fought in eight strikes since 1939. Colored miners have played a leading role in all these walkouts.

Biggest reason for Negro loyalty to their fellow union workers is that racial equality is more of a reality in mining than in any other American industry. Noted Swedish sociologist Gunnar Myrdal found: "The occupation status of the Negro coal mine worker has always been, and still is, practically on a par with that of the white worker—a state of affairs almost unknown outside of this industry." Although as late as 1927 Southern Negroes fresh from cotton fields have been imported as mine strikebreakers, they were quickly absorbed by the union which taught them about industrial strife and demonstrated in practice its belief in racial democracy.

With increasing unionism and higher wages during the New Deal, mine owners began more extensive mechanization (only 4 per cent of soft coal is mined by pick and shovel) and employment dropped. But rigid seniority rules have kept the Negro proportion of workers at an even level. In the South operation of a machine has traditionally been a white man's job but Negroes have been working more and more as cutters (91 per cent of soft coal is mechanically cut) in recent years to break down this tradition. Today in Alabama half of the UMW's membership is Negro. At the start of the union drive in 1933, some officials tried to break up mixed meetings but today interracial unionism is accepted so widely that the mayor of Birmingham recently attended and addressed such a meeting.

The future of the Negro in coal mining is as uncertain as the future of the industry itself. Although coal represents a basic U.S. lifeline in these days of oil shortage, mine operation at best is still years behind streamlined modern industrial methods. When the business catches up to the 20th Century, anything is liable to happen. Despite the high stakes that the Negro has in coal mining, he may get left behind because today's miner is primarily of the older generation rather than the youth. Biggest ambition of most miners is to get their sons out of the coal fields.

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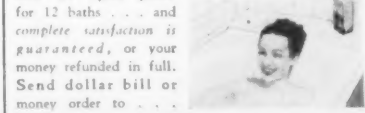
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Haircuts are taken by Johnson in nearby Wheeling because there is no Negro barber shop in Bellaire. Barber is owner's sister. Spittoons are in evidence in mining town barber shops since miners can't smoke and chew tobacco instead.



Special steel toes for protection are put on shoes when Johnson brings them to repair shop. One advantage of working in mines is year-round even temperature of 50 to 60 degrees. Most miners wear long winter underwear underground.

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DATE WITH A COOK BOOK



Freda DeKnight demonstrates new handy vegetable cutter that slices anything from bananas to tomatoes. Price \$1. She formerly was caterer, is married to Rene DeKnight of Delta Rhythm Boys. Favorite dishes are fish and spaghetti.

COOKERY has come a long way since that fateful day centuries ago when a Chinaman, who had never eaten anything but raw meat, discovered the succulence of roast pig through an accidental fire in his house. When the angry master of the porker touched the seared animal's flesh and put his burned fingers to his lips, the art of cooking was born.

Today's housewives don't burn down houses to make their loin roasts but some of them are still as unlearned and unscientific in their approach to the kitchen stove. Although benefitted by the knowledge incorporated in hundreds of cook books published since the first one in America, a tome called *The Compleat Housewife, Or Accomplished Gentlewoman's Companion* put out in 1742, too many kitchen glamour girls prefer to solo into the world of pots and pans with a hit-and-miss strategy.

But the facts of kitchen life are that true and tried recipes do work whereas too often experiment ends up in marital warfare. As long as a gas stove is a necessary adjunct to the altar, peace is possible in the dining room with a competent, well-organized cook book that has the secret of everything culinary from boiling an egg to making pheasant under glass. Firm believer in kitchen know-how is veteran food aficionado Freda DeKnight, EBONY's cooking editor, who this month confers the title of her regular department, *Date With a Dish*, on a new 300-page cook book being published by Hermitage Press. In her volume of recipes from New Orleans to New England, of tips on the newest, streamlined gadgets like those of these pages (courtesy of Lewis & Conger, N. Y.), of stories on famed Negro caterers, of inside gossip on the favorite foods of celebrities from Lena Horne to Hattie McDaniel, EBONY's food impresario has compiled an invaluable guide to the pot and pan pilot from the honeymoon type to the golden anniversary wife.

She has incorporated kitchen craft she has learned since her childhood days living with the catering Paul Scotts of Mitchell, South Dakota, after the death of her father. "By the time I was five," she recalls, "I was able to bake my first loaf of bread. Instead of cutting out paper dolls and playing house, I was cutting out recipes and playing cook." Her collection to date adds up to some 35 scrapbooks, now part of her *Date With a Dish*, which includes hundreds of Negro recipes influenced by the finest in Spanish, English, Italian and East Indian eating, as well as the conventional barbecues and other dishes so relished by colored gourmets.



French fried potato cutter works simply. Peel potato and cut rounded end off. Stand potato on table and push cutter down using a see-saw motion. Price 95c.



Pan strainer allows water to be drained off vegetables without fuss and bother of dropping them in sink. Strainer with clamp fits any size pan. Price 79c.



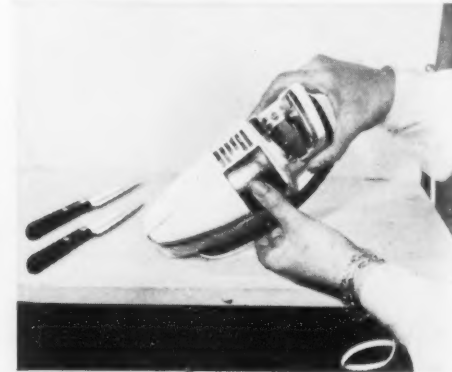
Bacon grill keeps strips from curling. Place bacon on cold grill and use on low flame. Grease flows into well at side. Bacon does not have to be turned. Price \$3.95.



Butter spreader can be used for hot buns, boiled potatoes, pancakes or corn on the cob. Gadget scoops up butter to spread over surface. Price \$5 for set of eight.



Rolling pin cover absorbs excess flour in making pastry and bread. Dough won't stick to odorless, waterproof canvass. Price \$1.



Electric knife sharpener will take care of any type blade. It is self-lubricating, operates on DC or AC current. Child can even operate it. Price \$11.95.



Grapefruit cutter splits half grapefruit in equal sections, removes core and cuts fruit away from rind. Trade name is Karver Kutter. Price \$2.95.



Corn slitters cut kernels open to permit eating of most tender part of corn. It keeps hulls from getting into teeth. Price \$3.95 for set of six.



Biscuit and canape cutter not only cuts dough in circular form, but also picks it up and places it intact onto biscuit pan. It is made of aluminum, easy to wash, light in weight. In cutting canapes it slices bread cleanly. Price \$1.50.



Toast-tite makes drip-proof sandwiches sealed in grilled hot toast. It can be used over any kind of fire, indoors or outdoors. Gadget seals in flavor. Hamburgers, hot dogs, all kinds of leftover meat can be made into these new sandwiches. Price \$2.95.

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Ebony Photo-Editorial

WHEN BOUQUETS ARE BRICKBATS

THE OTHER EVENING on one of those often-more-entertaining-than-educational Town Meetings of the Air that discuss current controversy on some 200-odd radio stations across the land, the U. S. Senator from Alabama, John J. Sparkman, popped up with something rather disturbing and discomforting. Discussing civil rights, the Confederate-thinking gentleman chose to confer a rather dubious distinction on EBONY by quoting from one of our recent editorials and declaring that it was turned out by what he called an "able Negro writer."

Any bouquet from an Alabama poll tax Senator (where only 17 per cent of the potential electorate voted for President in 1944) is a questionable honor but even more so when used as an argument against the civil rights program sponsored by President Truman. Senator Sparkman, who was elected on an official Democratic ballot that flaunts the words "White Supremacy" over a rooster as the party's symbol, recalled EBONY's observation that the American Negro was better off than most people in other countries of the world. And with that quotation out of context (the Senator probably never read the full length original of the editorial but rather the much-condensed and watered-down version in Reader's Digest), he proceeded to argue that since Negroes were so well off, there was no need for any further civil rights program in the South.

Iron Curtain on Achievement

THIS LINE of illogical logic is akin to the mint julep school of thinking which also insists that once a Negro learns the ABC's he has had enough schooling, once a Negro gets a janitor's job his employment future is assured, once a Negro wins the right to vote his political aspirations should be at an end. It is a myopic, spurious brand of reasoning that establishes a ceiling, a veritable iron curtain on opportunity and achievement for American citizens who can go so far and no further because they are a certain color or religion.

While EBONY still insists that Negro Americans are further along the road to a decent standard of living than war-ravaged Europeans, imperialistic-plagued Asiatics and Africans and underdeveloped South Americans, it contends just as strenuously that the colored citizens of this land are still far, far behind their white fellow Americans in attainment, in health, in income, in education, in every phase of American life except patriotism. And we will battle without stint for the right and the opportunity to gain all the blessings of America which are ours by virtue of our struggles and sacrifices to make this nation as great and bountiful as it is today.

Senator Sparkman and his ilk want to curb that right. These Claghorn-cut congressmen, who prattle about democracy abroad and rattle their swords ominously, chatter about the well-being of the Negro in one breath and demand that he be "kept in his place" in the next. They profess loyalty to the ideals of liberty and freedom of our forefathers and pop off with Bilboisms designed to clamp down on Negroes who would make fullest use of that liberty and freedom. They demonstrate graphically the dilemma of race relations in America—an America where Negroes are better off than peoples in other lands but nowhere near what they should be as Americans, an America which crusades for democracy the world over but not at home, an America where progressives can take pride in the advancement of Negroes but where a Senator Sparkman has no more right to boast of the deeds of its Negro citizens than Hitler had to claim credit for Einstein's theory of relativity.

Where Is The Middle Of The Road?

WHATEVER DEEDS, whatever advances have been chalked up by Negroes in this land have been over the hothead protestations of the Sparkmans of the South who have beset the path towards full citizenship for colored Americans with innumerable hurdles. And it is primarily because of the prejudiced, status quo theories of these white Southerners that the Negro today is still far behind in his quest

for the better things in life in the America which we worship.

Sparkman is the kind of white man who makes the Negro have doubts about his native land. He is the species of Southerner who compels the Negro to wonder about the wisdom of an affirmative attitude towards the racial problem, who forces serious consideration of whether praise and laudation of the notable gains of Negroes under U. S. democracy is a sagacious strategy in the campaign to win white friends and influence white people. If a positive approach to the Negro question only begets friends of the Sparkman brand, there is certainly room for considerable suspicion of such thinking.

The complex predicament of the Negro middle-of-the-roader is such that a positive attitude towards race relations wins him nauseating compliments from the Sparkman crowd and brands him an Uncle Tom in the eyes of most Negroes. On the other hand a negative attack on the ills of U. S. racial prejudice brings down the wrath of conservatives who decry such an approach as left wing soap boxing.

Neither Reaction Or Radicalism

EVER SINCE the birth of EBONY, this magazine has been trying to tread the straight, narrow and quite precarious road between these two camps. Frankly it hasn't been easy. Run stories and pictures of Negro accomplishment in business, of prosperous Negro-owned estates, of Negroes relaxing at svelte vacation spots, of upper bracket Negro society and you earn the epithet of "reactionary." Feature an article on inter-racial marriage, on the Columbia, Tenn., race riots, on colored labor leaders, on Uncle Tomming in Hollywood movies and you're a redhot "radical."

The editors of this magazine believe neither in reaction or radicalism. Between the two, we feel, lies the sum total of race relations in America and only by reflecting all the many facets of Negro life—right and left—can we hope to present a true, accurate, balanced picture of how the colored American fares. Perhaps debutante parties and lynchings, Haitian vacations and sharecropping do not mix but they are just as much a part of the Negro scene as millionaire yachts and bread lines are a phase of white U. S. life.

Our concept of Negro life with its many sides is well represented in the photo montage on the opposite page.

It is perhaps complex and contradictory but in that respect it is wholly American. For there is no classifying or cubbyholing the typical Negro. He is a composite of all the elements common to American life as a whole. There is no putting him in his "place" for he has no "place" any more than Henry Ford II or the most raggedy Bowery bum.

It is here that Senator Sparkman flounders for he insists on separating the Negro from the general pattern of U. S. life, placing him outside the ken of everyday society because of some special characteristics which he alleges come with his color. But, Sparkman to the contrary notwithstanding, there is no typical Negro, no mould or stereotype in which to fit all the Americans who have a brown skin.

Faith In Progressive White Americans

PRECISELY because there is no composite Negro, EBONY in reflecting the cross section of Negro life does not carry a reactionary or radical label. We are of, by and for Negroes—for rich and for poor, for better and for worse.

If EBONY places more emphasis on the positive aspects of Negro life, despite Senator Sparkman's embarrassing endorsement of these views, it is because we have faith that the vast army of basically progressive white Americans in this land will one day oust the Sparkmans from high places and make a reality of the democracy about which Southern Senators preach but do not practice. Only with an abiding belief in the justice of his cause, a realistic, constructive and fighting approach to his problems and a sincere willingness to work along with white liberals can the Negro attain the first class citizenship that is his due.

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African costume, worn by Etta Moten Barnett to formal party, bears striking similarity to her New York designed Omar Kiani evening gown (right). Native skirt is made by wrapping cloth tightly around body.

African sandal of black and gold leather has thong between toes to hold it securely to foot. Similar device is used in California-made gold sandal (right). Somali leopardskin is one of eight Miss Moten purchased.



AFRICAN INFLUENCE ON FASHION

ONE SULTRY DAY last summer Mrs. Claude Barnett of Chicago found herself in the guest house of a remote district in Northern Nigeria, staring dejectedly at her one and only evening gown. In a region where girls and boys go naked until they're fourteen, the Barnetts (he's head of Associated Negro Press; she's Etta Moten, singing star of *Porgy and Bess* and *Flying Down to Rio*) had just been invited to their fourth formal dinner party by local white administrators. Mrs. Barnett had already worn her little Carnegie creation to the last three affairs, and womanlike, she wasn't going to be seen in it again. What to do?

She solved her problem simply and brilliantly by going native. Two yards of the finest hand-woven native cloth gave her a "head-tie." She wound a larger piece, beautifully embroidered in silk, tightly around her waist so that it draped smartly over her dinner sandals. This was the "lapper," worn by most African women, rich and poor. Topped by a sleeveless, low-necked cotton blouse called a "buba," and accessorized with carved ivory Ashanti bracelets and necklace, the effect was stunning. Mrs. Barnett's white hostess and the other women present were especially delighted. They had never used these beautiful native lappers for anything but wall hangings!

To be sure, the lapper and turban were made of sanyan cotton and worn by the most aristocratic African woman, but the costume itself is standard wearing apparel for all natives from the first wife of the provincial ruler down to the humble seller of yams in the village market place.

Style-conscious Etta Moten Barnett isn't the first Westerner to adapt African fashions to her own uses; clever designers have been doing it for years. French designers were the leaders in borrowing African ideas. Then shortly before the last war, American designers followed suit. Now, with war-time restrictions on fabric and design abolished, the fashion influence of African clothing and jewelry is growing. The more sophisticated becomes the taste of American women, the more can this primitive influence expect to be seen.

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By Sylvia Crosby

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Basketweave pillbox with bone hairpin is jauntily worn by young Congo dandy
with braided and curled beard and ivory necklace. Anne Brown also favors
pillbox of woven straw, would probably like bone hairpin to fasten hat.



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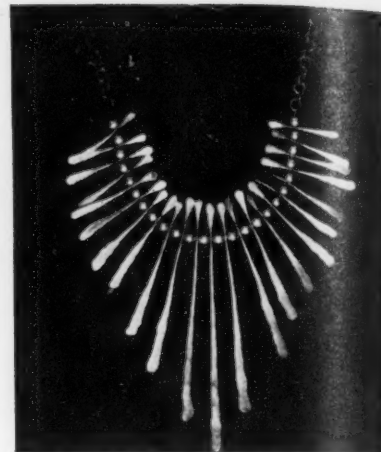
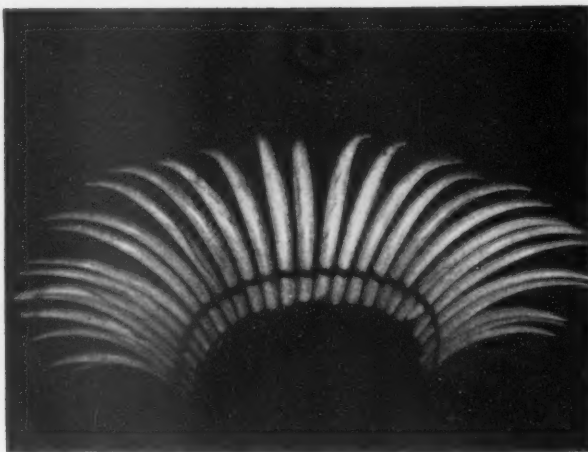
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Dangling bone ornaments as earrings find modern counterpart today in jewelry. Faradje men of Congo (left) pierce lips and ears to wear bone pieces and Dark Continent witch doctors wear bone necklaces like those of Fiji Islanders (center). Both have civilized version in modern silver necklace (right) designed by Fred Farr.

MODERN DESIGNERS LOOK TO DARK CONTINENT FOR INSPIRATION

WHEN Etta Moten's native costume was so enthusiastically received by white women in Africa whose own gowns came from London, Paris and New York, it only proved once again what social anthropologists have been saying for a long time: that when it comes to adorning their bodies, there is little difference between "civilized" and "primitive" peoples, except that the civilized ones usually get their ideas from the primitives. The African lapper, buba, and head-tie, worn to a smart dinner-party in the U.S., would be no more sensational than the newest of New Look creations designed by Parisian couturier Christian Dior. And it would probably be considered a lot less revealing.

Back in 1929, Miss Ethel Traphagen, now head of the influential Traphagen School of Design, toured East Africa on the lookout for African fashions to be used as inspirations in American dress design. Miss Traphagen found the Kikuyu woman's silhouette "astonishingly metropolitan, as was her habit of bedecking arms and neck with large quantities of imitation jewelry."

"The varied throngs at African bazaars

offer many original suggestions for frocks, sport clothes, coats, bathing capes, hats, accessories," she remarked. "Caps, fezzes and turbans are various and interesting . . . Often a bit of embroidery on a cuff, a necklace or a way of draping a robe is inspiration enough for a complete gown or wrap."

Bernard Rudofsky, who staged a provocative exhibit comparing modern and primitive fashions at the Museum of Modern Art a few years ago, states in his book, *Are Clothes Modern?* that today's bustle-back drape and its Victorian predecessor are just Western imitations of the shield-like ornament the Congo woman wears over her buttocks, and serve the same purpose: to draw attention to that part of her anatomy.

Last December an exhibit entitled, "From the Neck Up," held at the American Museum of Natural History in New York, showed the striking similarity between the latest fashions in women's millinery, coiffures and jewelry, and those worn by primitive peoples of the Congo, Mongolia, Tibet and Siberia.

The ever-widening interest in African culture has brought with it a growing apprecia-

tion of the artistry inherent in native carvings, metalwork, pottery and weaving. American fashion designers, who are constantly poking about museums and private collections for new ideas, have found a rich fund of inspiration in African art.

The \$60-and-up turbans of Lilly Dache and John Fredericks and the feathered bonnets of Sally Victor, the top trio among American hat designers, bear a striking resemblance to the festive headgear of East African tribes. Tina Leser's resort and beach dresses, with their wraparound skirts tying at the waist, would remind a Nigerian woman of her own humble lapper. A line of nightwear created by Paris designer Marcel Rochas is called *Dream Spahis* and fashioned after bloused affairs worn by African Spahi troops.

The newest California barefoot sandals are so like those the women of Gold Coast or Dahomey patter around in, that it's hard to tell which is which. And when it comes to fancy hairdo's such as the upsweep, the braided roll, and the use of feathers and fancy pins for hair ornaments, why they've been doing the same thing in Africa for hundreds of years.



Braided hair-do is worn by Sudanese beauty of North Africa (left) as well as Bangha man on Aruwimi River in Belgian Congo. Among modern American women braids are popular in styles like Howard hair attachment (right) of braided side puffs. Plaited locks have been stylish for centuries in Africa.

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Intricately draped Yoruba turban (left) of hand-woven, hand-dyed cloth is very much akin to modern style fashioned of bead-embroidered silk scarf by Etta Moten. Turbans date back to head bindings used by tribes.



Upsweep hair-do has been stylish with New Guinea man for years (Hair is drawn up through basket funnel). This primitive has modern counterpart in Howard hair attachment (below).



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Off to 8 a.m. class, Morehouse College senior Robert Wilson, 24, gets goodbye kiss from daughter Charlotte as he leaves barracks-like home. Half of 459 vets at Atlanta school live in 140 temporary units, pay rents from \$9 to \$15 monthly. Third of Negro ex-GIs attending college live in vet projects. One out of five is married.

SUMMER SCHOOL DAYS FOR VETS

Ex-servicemen anxious to rush through harrowing college life under GI Bill of Rights

WHEN SUMMER, with its immobilizing sting of heat, arrives this month, it will be the signal for most college students to snap shut their voluminous notebooks and pack up their lettered sweaters for the happy trek back home for a three-months' vacation. This year, however, more than a fourth of the 74,173 collegians in 107 colored institutions of higher learning in the nation won't be going home. Instead, they'll settle for another session of learned lectures in summer schools. Part of the army of 26,306 Negro vets in college, many are anxious to get on with their schooling and have no time for vacations.

Eating their way through skimpy GI Bill of Rights allotments, calling home a trailer or a pre-fab in a veterans village and hard put to support families (about 3,000 are fathers of campus babies), colored ex-soldiers have found a college education on government subsistence more deadly than combat fatigue. They are anxious to win their degrees in the shortest possible time and get a decent job before they join the 35 per cent of vets who flunk or drop out of college.

Less than five per cent of the million Negro vets eligible under the bill have been able to take advantage of a tuition-free education, plus

\$75 monthly (raised last month from \$65) for single students. The hurdles for the colored ex-serviceman range all the way from lack of college equipment and staff, to improper counselling, but biggest handicap is shortage of housing. Some 55 per cent of vet applicants were turned away last year because Negro colleges had no more than about 9,000 dwelling units available for them. And at best, life in these glorified quonset huts and barracks is only for the hardy as the report on college life among Negro vets on the following pages indicates.

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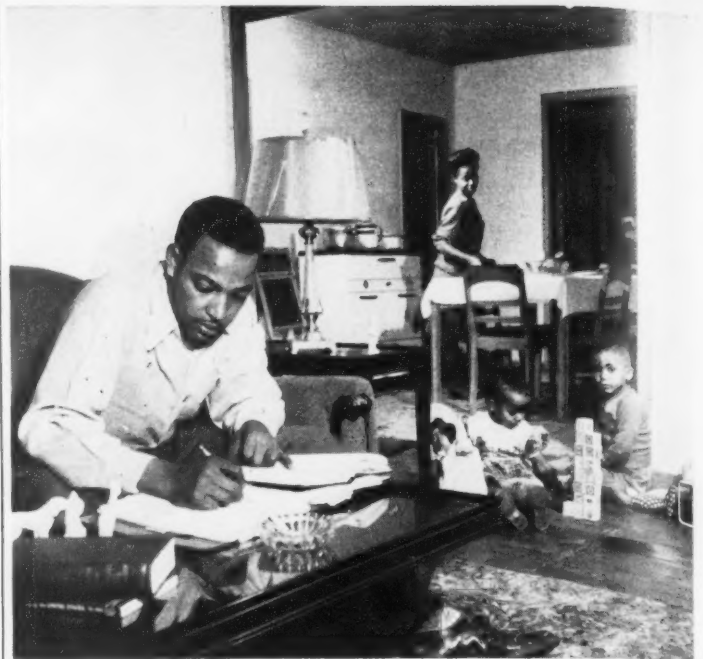
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Studying is tough in cramped quarters, especially when daughter Charlotte hangs
away on blocks with boy friend Lawrence Green and the subject is philosophy,
Wilson's toughest subject. Business administration major graduates in August.

CAMPUS DADDIES GET HIGHER GRADES THAN OTHER STUDENTS

THAT CAMPUS DADDIES are paupers and live in huts just a bit
above Hooverville standards is a strange paradox because, with all
their poverty, they are among the privileged few in America—the
college-trained minority. These collegians—once decried as educational
hobos by a prominent university leader—will have far-reaching effects
upon U.S. educational standards and are expected to raise college
enrollment to six million by 1960.

From the trailertowns and GI villages, some as drab and dreary as
coaling mining camps, are expected to come the future leaders of
Negro America. For these mature and serious-minded students helped
make the history they now study and are bound to write more in the
the future as they fight to extend at home the democracy they fought
fought for overseas. They come into classrooms anxious and seeking,
challenging the teacher and asking embarrassing question. They have
shattered the spell of ivy-hung complacency and shocked the moss-
covered faculty.

They find neither time nor government money to waste; they are
not interested in education as such, but rather want quick training to
enable them to make money. Favorite courses are practical, down-to-
earth subjects from the sciences to barbering. Few Negroes are among
those enrolled in non-profit, no-future classes, for the colored vet
knows only too well that getting an education, hard though it may
be, is only a prelude to the tougher next step—finding a job. The
"old man" of 24 wants specialized courses that spell a decent meal
and a decent place to live after leaving vet village. That also accounts
for higher grades which ex-servicemen get in college. A survey of 43
Negro colleges showed, that in most cases, veterans had better records
than the average. Only one school, Wilberforce, showed vets with
lower grades than other students.

At Prairie View A & M, 61 per cent of all male students who made
the honor roll were veterans while Georgia State College reported that
76 per cent of all students earning A or B averages were ex-servicemen.
Ex-GIs' grades at North Carolina A & T were 10 per cent higher than
other students'. Tuskegee President F. D. Patterson says that "veterans
are generally more mature than regular students." Of the 1,375 vets at
the Alabama school, 1,175 are taking mechanical courses.

Veteran enrollment in Negro schools has skyrocketed registration to
all-time highs. The increase from 1946 to 1947 was 26 per cent.

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Vet wives tales are exchanges over barrack porch railings. During mild Georgia winter, units are heated with oil (cost about \$25 monthly) but vets had to nail strips under floors to keep wind out. Four-room apartments rent for \$15 monthly.



Lesson in diaper changing is given by Wilson to proud father Alvin Wordlaw (center). Wilson was sergeant with 92nd Division, served four years. He returned to Morehouse after discharge, plans to enter Atlanta University.



KP duty with wife Sarah isn't regular routine with Wilson. He's usually too busy going to school or working on 3 to 11 job as bell captain in Atlanta hotel to supplement U.S. aid. Food takes about \$15 weekly of earnings, is highest item.

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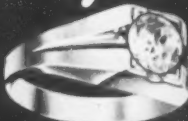
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Light lunches of salad, cake and milk help Wilsons keep their weekly food bill down to \$15. They go to chain store 10 blocks away to take advantage of lower prices. Wilson finds quart of milk he drinks daily an expensive item.

VETS FIND FAMILY LIFE TOUGH

SINCE the coming of ex-GIs to college, the old raccoon coat has given way to field jackets and the youthful hell-raisers of old are being replaced by serious men with books under one arm and Junior in the other. Floor mopping and dish washing are not a part of hazing but a means of keeping the vet in school and his family provided with the bare necessities of life. Vet fathers are in school for one purpose—to learn, not so much how to live, but how to make a living. And the quicker the better, for "baby need a new pair of shoes" is no longer a figure of speech but a taxing reality.

Among the two million vets in college, the grim economics of going to school, and at the same time raising a family in a trailertown or row of barracks is the biggest problem, but it is most acute among Negro ex-servicemen where less schools and less housing are available. Most



Goodnight kiss to favorite doll spells end of day for little Charlotte. Of America's two million vet students, 600,000 are married and 200,000 have children. Divorces are rare among campus families in close communal life.



Baby sitting is parents' job at Morehouse, but after four years in Army Wilson enjoys evenings at home with family. All furniture in flat was bought by Wilsons when they moved in. Stromberg-Carlson radio took most of his Army savings.

IN TINDERBOX GI SETTLEMENTS

like Robert Wilson of Morehouse, have to work to supplement their GI allotments and find it a tough grind. Wilson's day begins at 7:30 a.m., when he gets up to go to his first class, and does not end until midnight when he gets home from his bell captain job in an Atlanta hotel. Every vet at Morehouse has a side job. Wilson complains: "I never get enough sleep. But without my job, life would be unbearable. In order to go to school, I must work. It costs me more than \$200 a month to live." (Under the GI Bill's new provisions, he gets \$105 monthly instead of the previous \$90.)

All of the vets live a routine, frugal life. They go out seldom, entertain even less. The Wilsons manage to take in a movie twice a month, visit their parents occasionally. "Due to the high cost of meats, we eat a lot of vegetables and utilize all leftovers," says Mrs. Wilson.



Rare night out is spend in game of bridge with the Lennell Myers at nearby apartment. Wilson's grandmother comes in to act as sitter. Three million vets, not now at school, have indicated they plan to attend college under GI Bill.



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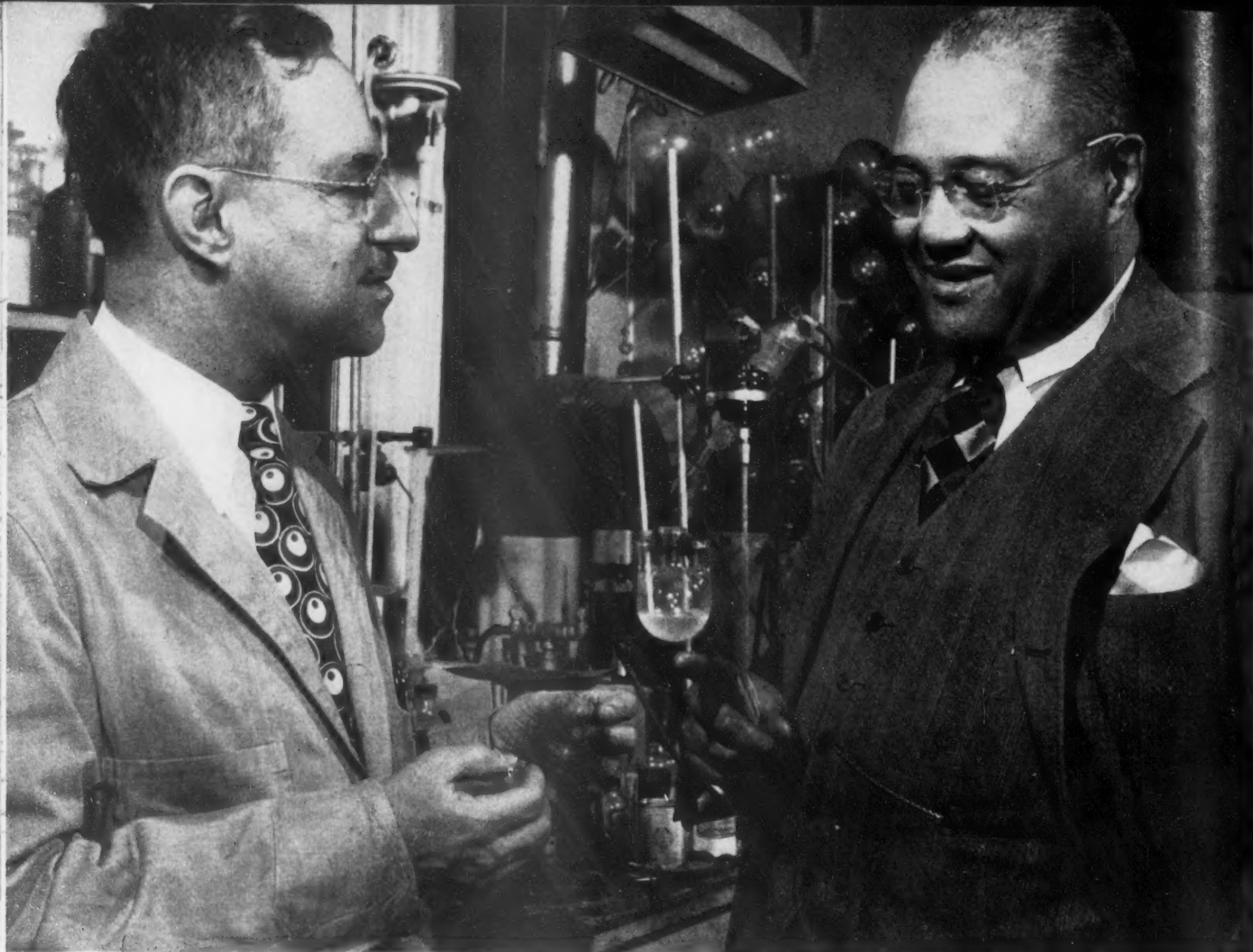
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In his Minneapolis lab where he developed new revolutionary process to take curl out of Negro hair, chemical engineer J. B. Calva discusses method with Talmadge B. Carey, who heads distribution organization for the product. New permanent lasts six months, is resistant to water, does not require any oils.

NEW HAIR CULTURE DISCOVERY

**Mexican chemist claims
process to make Negro
hair straight, silky**

NOT SINCE 1900 when an enterprising Negro woman, Madam C. J. Walker, developed the "shampoo-press-and-curl" hair-straightening process that became the foundation of a beautician industry of some 20,000 shops and 30,000 operators has there been a major improvement in the methods of the Negro beauty shop. Although white shops have progressed from the marcel wave (imported from France) to the permanent wave begun in 1915 to the cold wave developed in 1930, the colored beautician is still using the same basic Walker system of 40 years ago.

This month in colored salons in a dozen major U.S. cities, what is billed as the first basic change in hair dressing since the invention of the pressing comb will be unveiled by an enterprising Mexican chemical engineer, whose previous discoveries include a revolutionary way of making fur out of sheep's wool. He is 50-year-old Jose Baraquiel Calva, whose ingenious new product called Lustrasilk Permanent claims to give curly, uncombed, felted hair a silken, straight quality for months. Developed after some 2,000 laboratory experiments and tests, the revolutionary new patented process transforms hard-to-manage hair into straight locks chemically. According to Calva, it is comparable to a permanent, eliminates all pressing oils, is resistant to

water (old hair straightening process lasted only until hair was wet) and allows for change in hair styles as many as 20 times in a day without applying a hot comb.

Dr. Calva, who operates his own laboratory with six assistants in Minneapolis, Minn., first became interested in the problem of hair straightening while searching for a process to turn raw sheepskin into luxury furs. His revolutionary plastic process of changing a sheep pelt into an imitation beaver or mink, more durable than the original fur and at one-fourth the cost, has been publicized widely in national magazines such as *Time*, *Coronet*, *Magazine Digest* and *Business Week*. Among other things, it takes the curl out of sheep's wool.

As a world authority on the chemistry of keratin, the complex protein substance of which hair is composed, Dr. Galva started experimenting with Negro hair 15 years ago. His research first debunked the theory that Negro hair is kinky (defined as looped and winding upon itself). His microscope revealed it is intermeshed like a myriad of fine springs, causing what is called "felting." His problem was to find some way to correct this tendency. What he was after, Calva decided, was not a hair-straightener but some means of giving Negro hair a



Shampoo removes all pressing oil and foreign matter so that solution will penetrate every hair shaft.



Fine foam of Lustrasilk solution is applied followed by 20-minute waiting period to allow time for chemical action.



Application of Lustrasilk is placed on hair with a comb by operator.



Pressing with Lustrasilk electric comb, designed by Dr. Calva, only covers small area at time to allow heat to do work.



Rinsing with warm water is departure from Walker method, where water ruins straightening process.



New hair coiffure does not have any greases, oils. Process is smokeless.

Microscopic view of curled Negro hair (magnified 200 times) shows up against pin point.

natural lustrous, silken quality. He also had to overcome the disadvantages of iron comb and pressing methods, which were of short duration (two weeks at most), untidiness of oils and greases, uncleanness hampering hair growth and hair destruction by frequent hot pressings.

His research spread was based on his discovery that the molecular nature of Negro hair was such that it is highly absorbent of moisture which caused it to warp and curl much as cardboard does when soaked with water. He undertook to counteract this moisture-absorbing quality by chemical means and finally found the solution after some 2,000 tests.

In actual method of application, his process is no different than the usual "shampoo-press-and-curl" methods. The big difference lies in his Lustrasilk solution, which is not only patented around the world but also is being covered by product liability insurance by a big standard company.

Dr. Calva does not call his invention a "straightener" in the accepted sense because it is more designed to give hair what beauticians call "body," to remove felting and make hair easy to comb and to style. It belongs in the same scientific classification as the permanent wave.

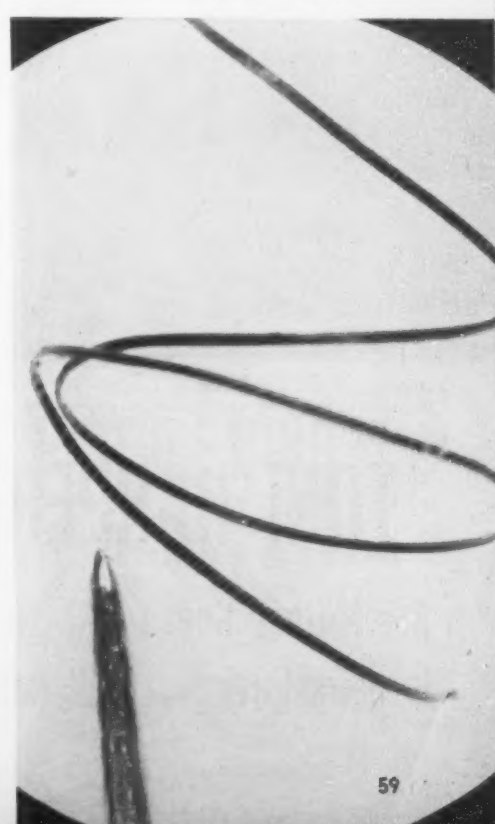
To make certain his Lustrasilk solution would

achieve satisfactory results, Dr. Calva also designed a special electric comb thermostatically controlled at just the right temperature, a shampoo capable of removing accumulations of pressing oil and other foreign matter impregnated in the hair, and a special dispenser to deliver his Lustrasilk as a fine foam.

To market his product, Dr. Calva has set up an all-Negro sales organization headed by Talmadge B. Carey, Minneapolis realtor and insurance man who is secretary of the Governor's Interracial Committee. Because the Lustrasilk process is highly technical, kits will be sold only to licensed beauty shops. Lustrasilk hair culture, however, will require no special training and any experienced beautician will be able to follow the directions.

Dr. Calva's discovery of Lustrasilk is hailed by his company as the end of a half-century search for a really revolutionary method of permanent hair straightening. For a long time the field has been a fertile one for quacks and back-kitchen experimenters as well as big-time research by reputable firms (one permanent wave company recently invested a quarter million dollars in the search for a good hair straightener to no avail).

The Lustrasilk company believes their product will revolutionize the Negro beautician field.





Mugging in best scat tradition, Toni Harper does Columbia recording of *Tabby The Cat* for Columbia with jived-up words: "He walks around with a righteous air, 'Cause he knows I ain't no square, mee-oo-ow!" Toni has made four sides for Columbia. First time Cab Calloway heard Toni, he exclaimed: "That little gal is real gone."

TONI HARPER

**Her Mother Goose with riffs
is newest rage of Hollywood**

MOVIE FANS and juke box enthusiasts will soon be getting an earful of a mite-sized songstress from the B-6 grade in Los Angeles' West 36th Street School, who considers a yo-yo or a lollipop far more important than a scrapbook full of amazing tributes to her jive art. She is bright, pert-faced Toni Harper, whose hep-style songs have already captured radio audiences and who is making her movie and record debut in coming months. Although she

first appeared on the stage 24 months ago at the age of 8, the Harper tot has come a long way in the entertainment world—and is bound to go a lot further. Perhaps as original a song stylist as anyone in show business today, the little thrush is the newest rage of Hollywood with her improvised, freshly-phrased versions of simple tunes that sound like jived-up Mother Goose.



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In first movie, *Sweetheart Of The Blues*, Toni appears with Gloria Jean. She's scheduled for another, *Make Believe Ballroom*, with disc jockey Al Jarvis soon. Toni's father is a Los Angeles redcap, keeps a big collection of hot records.



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Recording tips are given Toni by Richard Jones, musical director of Columbia Records. She waxed four songs—Candy Stores Blues, Jingle Bells, Tabby The Cat and You're My Everything—in final hours before Petrillo recording ban.

SHE'D RATHER SKIP ROPE

THERE'S something electrifying in catching Toni Harper as she riffs a chorus of a simple little tune like *Jingle Bells*. It's far from a children's song when the syncopated moppet puts the number through its paces. It's blues plus a bit of Ella Fitzgerald's bounce and still all Toni Harper. It just bubbles out with husky, whispery rhythm. And it's got Hollywood folks talking.

But right now Toni is as impressed with the kudos piling up on her be-ribboned head as she would be if she were suddenly handed a toy rattle. "Corny," she calls it. Toni is as far away from the tired notion of the Hollywood "wonder child" as anyone could get. Where she lives is only about six miles from Hollywood, as the crow flies, but about a million miles apart in spirit.

"Gee, I just like to sing," she says. "It sounds pretty to me, that's all."

Eddie Beal, describes her as absolutely professional. "She has an amazing ear, relatively perfect pitch, and a wide range of three octaves," Beal says. But you'll never coax any of this out of Toni. She'd much rather skip rope, roller skate or match bubble gum for bubble gum with the other kids in B-6.

Under the shrewd managership of talent agent Lou Irwin (he helped "discover" Ethel Merman, Margaret O'Brien, Ella Logan, Peter Lind Hayes) Toni has been moving up fast. Last Christmas she was on Eddie Cantor's coast-to-coast broadcast from Birmingham General Hospital, with Esther Williams, Bob Hope, Tony Martin and other stars.

Toni herself is very little impressed with her singing success and doesn't even like to have her father play her records when friends come to the house. She'd rather listen to her own favorites—Jordan, Fitzgerald and Ellington—or bring home some of her classmates from the West 36th Street School and put on a little show of her own.



Learning new number, Toni takes only about an hour. Two of her newest songs are *My Mom And I* and *Dolly Lullaby*. Toni's ambition now is to learn to play the piano. Out of school she roller skates, rides a bike and listens to the Lone Ranger.

THAN TALK OF SUDDEN FAME

Her nine-year-old brother Henry, has a high admiration for his talented sister but it is not so overwhelming that he won't split his household chores with Toni. "We don't play favorites," said Mrs. Harper. "Toni has to wipe the dishes, clean up her room and make her bed just like her schoolmates. And when she gets new clothes or presents, Henry does too."

Toni was born in Los Angeles June 8, 1937, and has been singing almost from the moment she graduated from diapers. The little gal, according to her mother, "sings all day long." Obviously, Toni comes by her rhythm naturally, but her improvisations seem all her own. "Some of the things she does with a song really surprise me," Mrs. Harper admitted. "I just don't know where they come from."

Those who have helped little Toni Harper up the ladder are many, and, in the most sincere way, idolatrous. "Anybody who has ever taught or worked with Toni is just crazy about her," says Beal. But most of all she owes her current breaks to dance director Nick Castle, whose school for professional children enrolled Toni—she was the only Negro in the class—about three years ago. Castle was giving Toni dancing lessons, when he heard her one day improving on *Waitin' For the Train to Come In*. Nick spotted her in his big Christmas Revue at the Wilshire Ebell Theatre, where Toni not only stole the show, but got five encores and had to beg off. "I'm sorry," she told the audience, naively, "but I haven't rehearsed my other numbers!"

A job at the Million Dollar Theatre followed. She appeared in several Hollywood all-star shows and was set for her initial movie.

If all this adulation spoiled her, there was no sign of it. "That kid is a perfectionist," Castle said. "Once, when she was rehearsing with the band for one of her numbers, she suddenly burst into tears for no apparent reason. 'Hey, what's wrong with you?' I asked. 'Nothin',' she blubbered, 'only I just wanted to do that song better'."

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IT'S the attitude of adult co-professionals towards Toni Harper that provides a true picture of her talent. Not long ago they had to call her back for some re-recording at Columbia Pictures, where she had just finished *Sweetheart of the Blues*. Some gremlin had got into the sound track and they wanted Toni to do over her two songs, accompanied only by the piano playback. Toni seemed a frail, lonely-looking little figure in the cavernous studio known as "Music Scoring Stage 5." They put her in front of a microphone, fitted some giant earphones on her head, showed her how to twirl a knob to raise or lower the volume and told her to get her pickup from the piano part. Then they gave her the signal and Toni, listening to the thin notes of the piano in her earphones, came in on the beat.

It took but two "takes" to re-record each song, and the second take was mostly for protection. When she finished singing, the sound crew, the script girl, some musicians who were around and the other people watching Toni burst into a barrage of applause. "You know, Toni," said Morris Stoloff, the musical director, showing his pleasure with a big hug, "We just wouldn't ask everybody to do a recording this way."

CANDY STORE BLUES



Last night I dreamt I owned a candy store,
Woke up this morning just like the day
before.
Got five pennies and don't know what to do,
Got five pennies and don't know what to do.

I need another nickle for the bubble gum
I chew.
There's a wagon passin' every afternoon
at four
And those bells start ringing
Every time they pass my door.



Yes, I love him. I love that Good Humor man.
He's got lots of tutti-frutti and I could eat it by the can.

OF MOVIE AND RADIO BOSSES

The men who write her material create lyrics that blend with her youth, but that's all the concession they make. No one, of course, had to create *Jingle Bells* for her. That was already done by one J. Pierpont back in 1820 or thereabouts. But Eddie Beal ("Eddie Beal, What's the Deal," she calls him) and Toni together worked out the licks and the special ending the night of Eddie Cantor's Christmas broadcast. What with crowded rehearsals of all the big name stars on the program, they didn't get around to telling Toni that they'd like her to sing *Jingle Bells* until about two hours before air time.

"I took Toni over to a music publisher's office, where we could work undisturbed," related Beal, who's always at the piano when Toni sings, "and I got hold of a book of Christmas carols. Toni first learned the song the regular way, then we got busy putting in some special effects. That is, we started doing tricks with it. In just about an hour Toni had *Jingle Bells* down perfectly, pretty much as she sings it now. We went back to the studio, Toni did the broadcast and made a terrific hit. Somebody from Columbia Records heard her and within 24 hours she was signed up."



He says, "Sweet little baby,
If you didn't get enough,
Don't you worry about the money,
You can put it on the cuff."

I'm nine years old
But I'll soon be twenty-four
And the man that I marry
Got to own a candy store.



Yes, I love him. I love that good Good Humor man.
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